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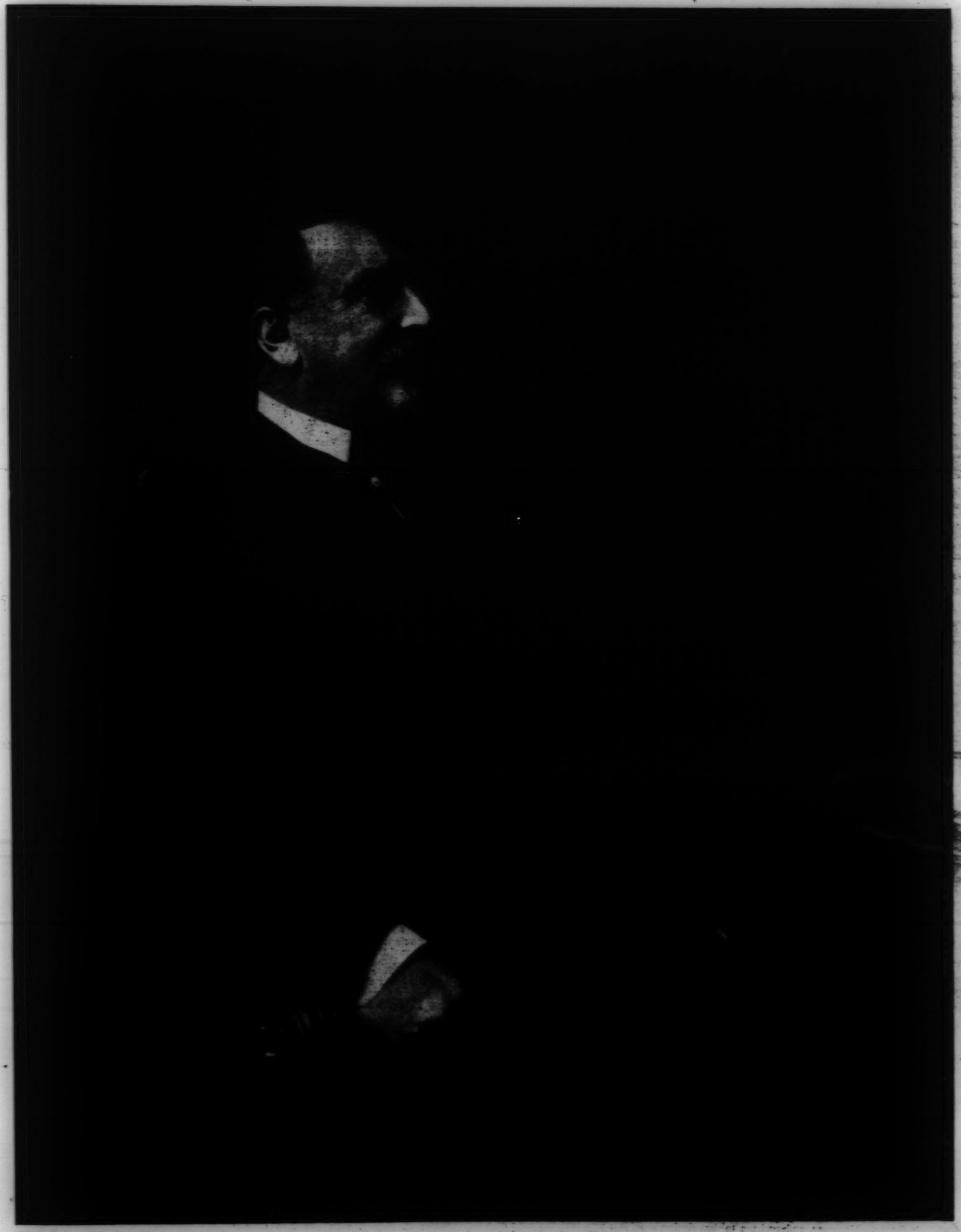

Photo Baker, Columbus, Ohio.

AL. G. FIELD

THE MATINEE GIRL

AGAIN Marie Dressler has been repeating her familiar line. From London it has come to us by way of an interview.

"Oh, what a business when one tries so hard to be honorable!" she is quoted as exclaiming. It is Marie's same old diatribe against the stage and the conditions that surround it.

A little while ago we had her saying "I hate the business. I have no ambition whatever connected with it except an ambition to get out of it. As a professional I suppose I could, if not engaged, get seats or boxes for any theatre in New York. But I would not go to one of them. I am simply disgusted with it all."

It was four years ago that she put new business into her part as a detractor of the stage. She announced that she was going to retire from it, and declared that the sooner she left it the happier she would be. She said: "It cannot be next season, but it will certainly be the season after that I will retire, never to play again."

But we have her with us still, or rather we will have her again in the Autumn, when her Summer's diversion of crossing the pond has ended. And again we shall no doubt have her speaking the same old lines.

"I would not advise any girl to go on the stage. People may not take me seriously when they hear that I am disgusted with the stage, but the future will prove that I am determined to leave it. I never want to see a theatre when I retire."

There is a homely old adage that admonishes us to not quarrel with our bread and butter. There is another concerning the bird that renders its own nest objectionable. I am in a goodly company in being tired of these jeremiads of Marie's. The best trait of the admirable comedienne is that big-hearted generosity which has caused her fellow players to nickname her the Lady Great Heart of the profession. The worst is persistent and continuous fault finding with the work she has chosen, and which actions indicate, though words may not, that she does not intend to abandon.

There was a time, too, when the stage did not abandon Marie. The people followed her down into the very Valley of the Shadows and brought her back and set the sun of prosperity shining for her again. Oh, Marie of the brief, brief memory and the atomic gratitude!

I had often wondered whence that odd name Chrystal, that fits so euphoniously with Herne. It is a curious name, unique and poetic, and clothing the wearer with something of the grace of a flowing mantle or the full, long robe with its deep fur border that sat so well upon her in Arms and the Man. It suggests youth and innocence and artless beauty. It is haunting by reason of its very unusualness.

In a foyer chat the other night I learned that the name was one which David Belasco had given to a character in an old play, which was one of his earliest dramatizations. If the narrator of the story was accurate the play was called Chums, and was a dramatized version of one of May Agnes Fleming's novels. At any rate its uniqueness attracted Mrs. Herne. She told Mr. Belasco in those long gone days when young playwrights battled with the wolf at the door even more bravely than they struggled with discouragement, terrible days that Mrs. Herne tells of with moist eyes, when her wedding ring and the family Bible had to be pawned for bread, that the name held a strange note of appeal to her. When, a year or two later, the second daughter of the Hernes was born, a letter was written to David Belasco in San Francisco, saying that the parents owed the name of their baby girl to him, their baby who is now the very tall, scarcely formed, either mentally or physically, yet withal singularly charming leading woman, who is playing the heroine of Told in the Hills.

The modesty of the intellectually elect was only a dimly recognized truth to me until I met Marah Ellis Ryan, the small, brown-eyed, girlish-framed woman who wrote "Told in the Hills." She has written other stories as excellent as this which has been dramatized. Her first work was "The Love Stories of Three." In these confessions of the supreme loves of three men of widely differing types, she dropped the plummet fathoms deeper into the souls of men than have many authors of international repute and of renown measured by more than one generation. "Galeed" particularly, of the three stories, has the power of living long in the memory. For a time Mrs. Ryan was on the stage. She is the widow of a manager, I am told. But she cared less for the mimic than the written form of expression. She went to southern California, and imbued with the spirit of Old California, lived and wrote in the half ruins of a monastery of the mission age. There she wrote "For the Soul of Rafael," the novel of the Mexican, which is his apology and defense, as was Helen Hunt's "Ramona" that of the Indian.

To New York came Mrs. Ryan on painful and practical business with publishers and play brokers, and in the midst of it was invited to a dinner. Moreover, and perhaps to forget the pressing details of publishers and play dealers' offices, she went to the dinner, and was its guest of honor. But so gentle was she, so self-effacing, so attentive to others and forgetful of self, that for a long time no one suspected it, no one associated her with anything more extraordinary than a flat in Harlem and a husband who brought his salary home regularly and spent the evening behind a newspaper. One dense-browed, thick-waisted woman, who announced apropos of nothing and to everyone's calm indifference that she was a school teacher, before she had fairly ambled into the room, held the center of the stage and made all the noise at the table. In booming voice she said by way of being agreeable to the players present that she liked actors and actresses tremendously, in fact she envied them, because they had such a simple and easy system of successive matrimony. On hearing this her tiny, anguish-faced husband slid so far down in his chair that only his forelock was visible above the table.

Believing that the suppressed gasp of astonishment from the diners was tribute to her brilliant originality, she continued her monologue. From the stage she wandered to politics, and her observations were so personal as to set eyes to flashing and cheeks to burning for absent friends. From politics it was but a step to the Indian question, and boomingly the thick-waisted woman, purple from previous oratory, attacked it. The Indian policy should be one of extermination, she declared. The author of "Told in the Hills," one of the most dramatic and sympathetic of Indian studies, bent her head over her plate and trifled with her roast. She was embarrassed for her hostess, embarrassed for the talking school teacher, but evidently the least self-conscious person in the room. It was Billy Hart, who came for a late liqueur as dilatory worshippers come to church for the benediction, who dared to interpose an idea, who, untamed, wholly unsubdued, stood as a rock while the flood of the woman's encyclodediabred opinions swirled around him. Billy Hart grew up among the Indians of Wyoming. He learned from them how to run swiftly and tirelessly, and how to walk and stand so that a plumb line would not get lost among his eccentricities. He learned the valuable habit of silence upon occasions when silence is more precious than diamonds. All this he told her briefly, and with the sententiousness of the Indian chiefs whose oratory we have slaughtered in our campaigns with fifth readers.

He turned to the author with a pointed appeal or two for confirmation, and the student of Indian affairs and apostle of the redmen's rights looked her confirmation from smiling eyes. Scarcely in the argument that ensued did I hear the voice of the woman who knew. She smiled often, and nodded an occasional reply to Billy Hart, but out of the vast ignorance of the woman who didn't know, and the sturdy partisanship of the man who knew, through the haze of far off memories, she drew amusement and grounded yet deeper in the tolerance of others' opinions that is the first letter in the alphabet of good breeding. When I said adieu the purple-faced woman was still booming furtively and Marah Ellis Ryan was still listening with gently lowered lids. Superior to small personal considerations, the author probably made haste to forget the woman of excessively decided opinions. She will never recall her unless she searches her memory chambers for an especially vital type of the vulgarian.

Maclyn Arbuckle is going to take his The County Chairman to Texas next season and dredge the State to the last cowboy for audiences. He'll get them. The Texans are loyal folk, with hearts as big as their State, and views as broad as their plains. Maclyn Arbuckle is a name to conjure by in Texas. A Texan told me that Maclyn Arbuckle is the first actor of note produced by their State, and in picturesque language assured me that the longest horned steer on the prairie was none too good for a barbecue for Texas' brilliant Thespian, and he promised that if any "sneakin' cattle thievin' cur had any notion of stayin' away from the theaytre where Arbuckle was havin' his roundup, the way to the nearest tree would be found for the weeny souled critter," and he would be assisted at the point of a gun to make his last will and testament, leaving all his personal effects and all his real estate to The County Chairman. If there is any question as to the legality of such a will Mr. Arbuckle is capable of deciding it, for he was a Texas lawyer before he became a New York star.

Blanche Hall, the leading woman of the Burbank Theatre in Los Angeles, has been making a few remarks in print, and premising them with the statement: "I am not a philosopher. I am too busy." Then, womanlike, or weathervane wise, she turns about and disproves her own statement. Here are some of the sayings of the wee leading woman who says she is not a philosopher:

"I enjoy the head turning process and would not fight against it if I did not know that there is always a turn back coming which hurts."

"It is not fair to ask one actress to talk about another. You might as well ask one woman to criticise a hat worn by another. You know what would happen."

She displays a mental kinship with George Bernard Shaw when she says: "Don't apologize. That's piffle."

Discussing the interpretation of the elusive Nora in The Doll's House, she says: "Any woman who has had a home and only found real happiness when that was gone and the world stood before her, with only her hands and her brains as weapons to fight the campaign of existence, knows all about Nora."

She says: "I like the part and that carries one far."

"After all the women who have counted in the world, like the men, have been small, Cleopatra, Marie Stuart, and many historians claim that Elizabeth was a small woman. When I played Camille some smart critic said that Camille was a tall woman. Now really most of the Camilles that we read about are little women."

"Do not believe that a woman's brain should be measured in proportion to her height or the size of her glove or the number of the shoe she wears."

"Wherever there are women there are problems."

Come back to Broadway, Oh, clever Miss Hall, and be solved!

Once it was the fashion to attribute all bon mots of doubtful parentage to De Wolf Hopper. Then upon Wilton Lackaye's ever broadening shoulders was laid the onus of all unfathered sarcasm. Now they are tipping Willie Collier's tongue with all the pungent honey of all the unclaimed humor. But a man from San Francisco tells me that Willie really commits some of the verbal crimes laid at his door.

"I met him an hour after the earthquake," says the narrator. "Willie hadn't any shoes and I hadn't much else. He lit a cigar and said, 'Howdy? How'd'ye like the climate?'"

It is the Matinee Girl's duty to record another failure in the attempt to regulate masculine goings out between acts. It was Eva Davenport who at the Aerial Gardens turned regulator, but admittedly could not regulate. The stout comedienne and an almost equally plump companion waxed irritable and plotted against a man who ruthlessly tore their chiffon ruffles with his shoe heels, smashed their hats into a fashion of four years ago, and imprinted his dusty footprints upon their shining silk laps and otherwise damaged them individually and collectively a hundred dollars worth. Eva permitted herself to grow angry and her companion played chorus. Miss Davenport, who sat in the aisle seat, said: "This sitting down and getting up specialty fatigues me. When that brute comes back we won't budge."

"I shall pretend that I am picking up something," said the companion. "I shan't stir until you say 'When.'"

"All right," and the comedienne fixed wrathful eyes upon the head of the orchestra.

"They're coming," whispered the companion. "Now stand fast. I won't move until you say 'When.'"

She converted herself into a living letter U so inverted that the tips of her fingers and the highest point of her coiffure were in the dust, and the portion where her figure is fullest presented an unyielding barrier to the progress of the man who went out between acts. In this posture and in imminent danger of apoplexy she groped for the article she hadn't lost and waited for the signal to rise. Waiting thus she heard Julius Tannen give an alleged imitation of David Warfield in a thousand horse-power voice, and still the signal came not. Meanwhile there were gurgles and ripples above that sounded like the unctuous Davenport laughter, but never, never the magic word "When." Presently she became conscious that Eva was trying to say something. The inarticulate sounds merged at last into "Now." With every drop of blood in that was late in her body congesting in her head, she listened for the magic word, but Miss Davenport only murmured, "Now, that's enough. Now!"

At last to save her life the companion lifted a scarlet face and the U was transformed into something that sank back into an orchestra chair exhausted, and while she gasped and stared her indignation the man passed safely to his seat, rending a few yards more from her draperies.

"I forgot the word," said Miss Davenport.

THE MATINEE GIRL.

MILTON ROYLE'S NEW PLAY.

Mrs. De Mille is absolutely carried away by enthusiasm over Milton Royle's new play, which the author read to her last Thursday evening. "It is the elaboration of that one-act piece, The Struggle Everlasting, which made such a stir when it was given last Winter at the Lambs' Club," said Mrs. De Mille. "I heard about it then and the idea struck me as so new and magnificent that I telephoned to Mr. Royle immediately, asking him to let me place the little drama. He replied that he proposed to build it up into a four-act play, just as he had done with The Squaw Man, and he promised me then and there that I should have the placing of it when it was completed. I truly believe the third act is one of the greatest bits of dramatic composition I ever read—in classic literature or anywhere else. It is certainly the finest thing that has ever yet been achieved by any American playwright. Mr. Royle remained home all Summer instead of going abroad, for the express purpose of finishing the drama for this season. I propose to place it not only in America but in every other country. It has a part that Duse ought to play in Italy, Bernhardt in France, Mrs. Campbell in England. It has no limitations—because the subject and the treatment are genuinely universal. It has splendid wit, fine symbolism, and that big-hearted quality which especially appeals to American audiences. There are three great parts, for two men and one woman. However, perhaps the woman's part is the central character after all. It is far, far above The Squaw Man. I am perfectly and entirely sincere. It is the most remarkable play that has come to my attention in a great many years."

NEW THEATRE ON MANHATTAN SITE.

W. A. Brady announced last week that he had arranged to erect a new theatre on the site of the present Manhattan when the Pennsylvania Railroad tunnel is finished. Mr. Brady has leased the present house until such time as it is taken for the tunnel purposes, which may be before the end of the coming season. He expects that the new house can be finished by 1908. He will make it the New York home of Grace George, Wilton Lackaye and Robert B. Mantell.

AMELIA BINGHAM'S AUTO TOUR.

Amelia Bingham, accompanied by Lloyd Bingham and a chauffeur, is making her way from St. Louis to New York in her automobile. She has been reported from various cities along the way, and last Thursday arrived at Hicksville, Ohio, where she will spend two weeks with her mother.

FIRE AT HERALD SQUARE.

A pile of waste on the roof of the Herald Square Theatre took fire last Thursday afternoon and caused considerable excitement on Broadway. The only damage was suffered by an Italian lemonade vendor, whose stock was used to extinguish the flames.

AMUSEMENT COMPANY INCORPORATED.

The Times Square Amusement Company of New York was incorporated in Albany on July 24 with a capital of $50,000 to carry on the business of theatre proprietors and managers. The directors are Edward C. Wayburn, Max Hart and Alfred S. Engel, of New York City.

ENGAGEMENTS.

Patsey Harris, to play Muggsy in The Maid and the Mummy.

Janet Beecher, for The Heir to the Hoorah.

William F. Nugent, with The Man of Her Choice.

John McMurtie, to play the lead in Her Own Way, supporting Silvie Linden.

NEW ZEALAND NOTES.

Williamson's Opera Company—Graham Will Visit America—Waldron on Tour.

(Special Correspondence of The Mirror.)

WELLINGTON, June 11.

J. C. Williamson's Repertoire Opera company has just concluded a highly successful tour of the North Island. The Wellington season was of the record order, while the provincial tour and Auckland season were most gratifying to the management. A South Island tour commences at the Theatre Royal, Christchurch, June 14.

There were six picture shows touring the Otago Province a fortnight ago, all of them earning a crust.

Gunn and Meynell's Fatal Wedding dramatic company commenced a tour of New Zealand at His Majesty's Theatre, Auckland, on June 4, to a packed house. The season extended over six nights, business throughout being uniformly good. The company visit the following provincial towns en route to Wellington: New Plymouth, June 11 and 12; Stratford, 13; Hawera, 14; Wanganui, 15 and 16; Marton, 18; Palmerston, 19 and 20; Napier, 21 and 22; Hastings, 23; Masterton, 25. A six-night's season will be begun in Wellington on June 26.

The Andrew Black Concert company, under the direction of J. and N. Tait, have done exceedingly well since their arrival in New Zealand. The combination will give two farewell concerts in Wellington on June 18 and 20.

Bostock and Wombwell's Novel Circus and Menagerie is at present showing at Auckland. The combination leaves for Australia in a few days.

The Willoughby-Ward-Geach Comedy company is due in Dunedin on Oct. 11 to commence a tour of the colony with The Man from Mexico.

Michael Joseph, business manager of William Anderson's New Zealand enterprises, informs me that it has not yet been definitely decided when his Rambour Major Opera company will tour the colony.

Fred. H. Graham, principal comedian of William Anderson's Pantomime company, will on the termination of his present engagement visit America and England. Mr. Graham is one of the most versatile comedians ever seen in these parts, and if he gets an engagement in your country ought to "make good." He will be accompanied by Mrs. Graham, who is professionally known as Nellie Dent.

Work is proceeding rapidly in connection with the conversion of the Canterbury Hall, Christchurch, into a theatre. The dress circle seats, which will not be required, are being placed in the stalls, which will form what the Americans call in their theatres the parquette. These will be supplemented by some very comfortable seats, which will be a great improvement on the uncomfortable Austrian chairs upon which those who have gone to the stalls in times past have had to go through a kind of penance. Tom Pollard, late proprietor of the Pollard Opera company, is supervising the work. As all the alterations are inside the bad weather will not retard their completion, and the new theatre is expected to be ready for use early next month, when it will be opened by the Macmahon Dramatic company.

William Anderson's Sinbad the Sailor Pantomime company will close a phenomenal Wellington season to-morrow night. Thirteen evening and four matinee performances were given of the pantomime, money being turned away at every one of them.

New Zealand will during the next few weeks be inundated with picture shows. We have already got Tait's Living London pictures, Montgomery's pictures, Mack's pictures, Fuller's pictures (at their four houses), and a host of small "snaps." The Wide World picture show commenced a tour of New Zealand at the Wellington Town Hall on June 9. This will be followed by Professor Andrew's America at Work show on June 23. A. Linley and Company's All the World picture show commences a tour at Dunedin on June 23. All the managements are advertising the San Francisco earthquake films as the principal attraction. My opinion is that the country cannot support so many picture shows, and it will be a case of the survival of the fittest.

William Anderson's Dramatic company is at present playing the North Island provincial towns to good business. They open at Wellington on Wednesday evening June 13.

E. H. Lemare, the American organist, during the past fortnight gave a series of seven recitals on the Wellington Town Hall organ. They were a real educational treat, and were listened to by packed audiences.

The Macmahon Dramatic company commenced a two weeks' season at the Dunedin Princess on June 14 with the drama, Human Nature.

The Fuller Proprietary are doing solid business at their four theatres.

Wirths' Circus and Menagerie are due to commence a tour of New Zealand toward the end of the present year.

Charles Waldron, an American actor, has been engaged by J. C. Williamson for a tour of Australia and New Zealand. The principal pieces in his repertoire will be The Squaw Man and The Virginians.

ANDREW SMART.

JAMES K. HACKETT SAILS.

James K. Hackett sailed on the *Teutonic* on July 25 on his annual business trip to Europe. Before sailing Mr. Hackett settled all doubts as to the future name of Lew Fields' Theatre by announcing that henceforth that playhouse will be known as the Hackett Theatre. He also further announced that the Fall season would be inaugurated on Monday, Aug. 27, with the first American production of the successful English farce, The Little Stranger, by Michael Morton, which would be made under the direction of Curzon and Hackett. The Little Stranger was one of the greatest successes of the year in London, where, at the Criterion Theatre, it enjoyed a long run of popularity. The original English company, including Edward Garrett, who played the title role in London, in this farce will return with Mr. Hackett some days prior to the New York opening. It was first intended to bring over another company to play The Little Stranger in America, as was done by this management with Mr. Hopkinson in consequence of a long provincial tour having been booked for the first company. It was, however, finally decided to cancel that tour, and as a result the original company wil come to America for its New York engagement and its subsequent tour, which will comprise engagements in all the principal cities of the country.

PEG WOFFINGTON'S SISTER.

Mrs. Cholmondeley, Friend of Johnson and Goldsmith—The Patron of Young Writers.

After retailing the latest gossip about other people's worries, Horace Walpole in writing to Mann on December 5, 1746, wound up by informing him, "I have been unfortunate in my own family: my nephew, Captain Cholmondeley, has married a player's sister." One

THE HON. MRS. CHALMONDELEY.

From the Pastel Portrait by Cotes in possession of Sir Henry Bellingham, Bart., Castlebellingham.

knows well now that Walpole's epistolary affectations were born of a divided duty. Not only had he to administer to the immediate cravings of his correspondents, but he had to preserve a consistency of pose for posterity. Still, if in referring with curt contempt to this historic *mesalliance* he chose to ignore the fact that his own mother had occupied the humble rank of a timber dealer's daughter, he was at least honest in his attitude of mind. In packing off clandestinely to St. George's Mayfair to be firmly wedded by the notorious Parson Keith to a younger son of that impecunious aristocrat, Earl Cholmondeley, Miss Polly Woffington had committed a triple offense in Walpole's eyes. She had brought a distinctly plebeian strain into the family without any attendant monetary compensations, and, worst of all, she was a sister of that seductive and free and easy actress in whom the sage of Strawberry Hill (blinded by his partisanship for Kitty Clive) could see no merit.

For once the prognostics of the croakers proved untrue. From first to last little Dan Cupid revelled in his victory over sordid considerations. In spite of the unceasing cares of pence and the responsibilities of a large family, the union was an ideal one. Resigning his commission in the army the Hon. Robert Cholmondeley entered the Church and became incumbent of two family livings. Years afterward Fanny Burney spoke of him as "nothing shining either in person or manner, but rather grim in the first and gloomy in the last. Yet he appears to have humor himself and to enjoy it in others." In this he was happy, for his wife was amply dowered with the Heaven-sent gift.

Never, perhaps, were two sisters more strongly individualised than Peg and Polly Woffington. Abounding in animal spirits, equally witty, audacious and warm hearted, they possessed easily recognizable points of divergence. In a word, Peg had a genius for bohemianism, Polly a penchant for domesticity. Both delighted in male society, but whereas the elder sister stepped fearlessly over the line, the younger one bounded through life unscathed. Mrs. Cholmondeley was entirely lacking in that curious fickleness which in Peg rendered a multiplicity of lovers imperative. It was allied in some way with the great actress's ductile histrionic capacity, and its absence from the younger sister's nature apparently explains her failure on the stage.

Our first glimpse of Polly Woffington is vouchsafed at the period when Peg was in the ecstasies of her opening season at Covent Garden. Hopes had already been entertained of the young girl's success in her sister's profession. Peg had begun humbly in Madame Violante's booth as dancer, and as dancer Polly made her first appearance on the stage for the benefit of her instructress, on April 30, 1741. A year or two later (the date is uncertain) Mistress Woffington, in the vain hope of furthering her sister's fortunes, got up a performance of The Distrest Mother at her roomy mansion in Teddington, and induced her lover, Davy Garrick, to play Orestes to Polly's Hermione. All the rank and fashion of the neighborhood attended, but to Peg's extreme mortification no glimmer of dawning ability was seen in the weak and flaccid acting of her sister. The distinguished and critically minded audience reserved its praises for another debutante, the blue eyed Bellamy, whose after career justified the predilection.

Peg persevered in her course, and eventually an appearance was arranged for Polly at Drury Lane. She came out there on March 30, 1745, in the small part of Cherry the waiting maid in Farquhar's perennial comedy of The Beau's Stratagem, but failed to show any qualities demanding a reversal of the verdict. All uncertainty as to her future was finally set at rest by her secret union with Captain Cholmondeley late in the November of 1746. How far sister Margaret aided and abetted in the affair cannot be ascertained. All we know for certain is that Lord Cholmondeley, in the first blush of his anger on learning of the match, waited upon the actress to reproach her for connivance. Poor man! He was but wax in the witty siren's hands, and went the way of all flesh in falling a victim to her circean fascinations. When about to take his leave he expressed himself charmed with her grace and wit and confessed that all sense of offense had vanished.

"Offence, my lord!" echoed Peg, her Irish blood half bristling up, "surely it is I, if anybody, who shall feel aggrieved."

"Pardon me, madam, if I seem lacking in comprehension."

"Well, hitherto, my lord, I've only had one beggar to support, and now I shall have two."

Events to some extent proved the truth of the retort. Having only the slender income of his two benefices to support his large family upon, the Hon. and Rev. Arthur Cholmondeley, as the Garrick correspondence occasionally reveals, was frequently engaged in the lively occupation of "raising the wind." Penuriousness was not one of Peg's failings, and besides many a timely service to the struggling parson in her lifetime she left him a modest fortune on her sadly premature decease in 1760.

Ideal as wife, and no less ideal as mother, Mrs. Cholmondeley shone at her best as leader of society. Witty, eccentric, shrewd, she had a healthy tinge of vulgarity, a tonic for the mental palate as refreshing as a sudden draught of cold air in the close and stuffy atmosphere of a conservatory. Few came within range of her magnetic aura and escaped being vitalized. Without absolutely posing as a blue stocking she held a quasi-literary salon which possessed infinitely more attractions for the Johnsonian constellation than the parties of Mrs. Vesey or Mrs. Montagu. In the meridian of life she had all her dead sister's capacity for male subjugation. Poor Noll Goldsmith could not say her nay, and had perforce to part with a manuscript copy of "Retaliation" at a time when he was anxious to keep its composition a secret. Her strongly marked individuality rendered her easy prey for the observant novelist, a circumstance that her squat, ill-favored friend, Mrs. Brooke, the dramatist, twice turned to advantage. Some of the parts in her many sided character were sketched in 1763 in the Lady Anne Wilmot of The History of Julia Mandeville, and others were discussed six years later in the Bell Fermor of Emily Montague.

Boswell being witness, one feels assured that Mrs. Cholmondeley held a place in Dr. Johnson's affections second only to Mrs. Thrale. When in the Hebrides, the Fleet Street philosopher spoke of her as "a nice, airy lady," meaning by "airy," according to his own dictionary, "gay, sprightly, full of mirth." In 1780 he wrote to Mrs. Thrale, "I dined yesterday at Sir Joshua's with Mrs. Cholmondeley, and she told me I was the best critic in the world, and I told her that nobody in the world could judge like her of the merit of a critic." At another memorable dinner party the doctor was seated next to his favorite and became somehow attracted by the superlative beauty of her hands. Taking one of them in his he held it close to his myopic eyes in characteristic fashion and began to scrutinize it. For some time Mrs. Cholmondeley bore the ordeal in silence, but finally she turned her head to her other neighbor and asked plaintively in a comical aside, "Do you think he will give it to me when he has done with it?"

For the serene, passionless Sir Joshua Mrs. Cholmondeley had equal attractions. Much of his leisure in his riper artistic years was spent in her society. In 1767 Reynolds made her little girl, Hester Francis, better known as Fanny, the subject of a pleasing composition, now known to fame (largely through the engraving by Guiseppe Marchi) as "Crossing the Brook." A score of years later Fanny Cholmondeley carried the Woffington blood and the Woffington beauty back again to Ireland on her marriage with Sir William Billingham, baronet.

A stanch partisan where she placed her esteem, Mrs. Cholmondeley had her own peculiar methods of championing the cause of her friends. When Mrs. Sheridan, mother of the author of The School for Scandal, and herself a writer of repute, removed to England from Dublin, after the disastrous politico-theatrical crisis of 1754, Mrs. Cholmondeley, in characteristic fashion, thrust her acquaintance upon her and did her best to lighten her lot. When Mrs. Sheridan's comedy, The Discovery, was produced at Drury Lane in February, 1763, Mrs. Cholmondeley, without giving any hint of her intention, dressed herself in a chip hat and a linen gown and betook herself on the premiere to the middle gallery to lead the applause. Her assumption was that in that part only was expert guidance necessary, as the pit and boxes could be depended upon to take up the points and deal intelligently with the play. After blistering her beautiful hands in her unwonted office of *claquer*, Mrs. Cholmondeley rushed from the theatre with her party of friends, and, bursting in quite unceremoniously upon the anxious and lonely authoress, conveyed the welcome news of a success. In the same breath she confessed to being as hungry as a hunter and begged that supper might be laid for herself and her companions. A hearty meal was soon forthcoming and done full justice to by the ringleader of the invaders.

Mrs. Sheridan's comedy was acted seventeen nights to good houses, and is otherwise noteworthy from having provided Garrick with his last original character, Sir Anthony Branville. In this Roscius once more exemplified his remarkable versatility, for the role was as the poles apart from his usual run of lively, mercurial characterizations in comedy. Sir Anthony was depicted as a solemn, conceited fop, with a dry, stiff manner and a face as expressionless as a slate; and the humor of the impersonation lay in the fact that this pedantic creature professed to be filled with all the ardor and ecstasy of romantic passion while showing none of its usual indications.

A maker of literary reputations, Mrs. Cholmondeley had the felicity of knowing that her pronouncements were bowed down to unquestioningly by the wits. In her busybodying way she delighted in ferreting out hidden merit, and sooth to say her swans seldom proved to be geese. Her crowning achievement was the discovery of Fanny Burney, whose greatest work might have fallen still-born from the press but for her strenuous advocacy. When "Evelina" was published anonymously in January, 1778, Mrs. Cholmondeley instinctively divined the sex of the writer, and, struck by the combination of modesty and merit, lost no opportunity of recommending the novel to her circle of acquaintance.

Few things in literature are more vivid or more enjoyable than Miss Burney's description o fher first meeting with her champion and admirer, an event that took place at Sir Joshua's. Although well under weigh in her twenties, Fanny had all the diffidence and nervous hesitation of a girl, and Mrs. Cholmondeley, in her own quaint style, harried her from pillar to post, overpowering her with quizzical interrogations and embarrassing her with the vigor of her scrutiny. It was for all the world as if a blithesome old dog had begun frolicking in rough and tumble fashion with a yelping, half-frightened puppy. But the ordeal once over, the two became fast friends. After visiting Mrs. Cholmondeley at her house in Hertford Street, Fanny wrote: "She is determined, I believe, to make me like her, and she will, I believe, have full success, for she is very clever, very entertaining and very much unlike anybody else."

Outliving her sister Peg fully half a century, Mrs. Cholmondeley was in her eighty-second or eighty-third year when she died in London on April 4, 1811. Her period of the sere and yellow leaf was not without its sorrows, the greatest of them being the death in 1806 of her second daughter through a lamentable carriage accident which happened while she was in attendance upon the Princess of Wales in her capacity of maid of honor.

Think of the strongly diversified careers of these two sisters, Peg and Polly, who began life in the gutter as the uncared for children of an obscure Dublin bricklayer, and, through their adherence to a proscribed and unpopular faith, lost all opportunity in their girlhood of the most elementary education. Theirs, too, was not a democratic age, but genius recognizes no barriers, takes no denial. "What honor to be dropped on Fortune's Hill?—the honor is to mount it!"

Peg and Polly, actress and society dame, sinner and saint, we doff our hats to you!

WILLIAM J. LAWRENCE.

GEORGE C. TYLER RETURNS.

George C. Tyler, who arrived on July 24 on the *Kronprinz Wilhelm*, reiterated his statement cabled from London some days before to the effect that Eleanor Robson would present this coming season a play by Edmund Rostand, new to the English speaking stage and which has been adapted by Louis N. Parker, who was personally chosen by M. Rostand to make this adaptation especially for Miss Robson's use. This original cabled statement was denied a day or two later by authority of M. Coquelin, who asserted that he had a contract with M. Rostand by which he was to obtain the first play written by the poet, and this statement was partially supported by M. Rostand. The facts of the case, as related by Mr. Tyler on his arrival, are these:

"There seems to have been some misunderstanding concerning the Rostand play," said Mr. Tyler. "The correspondent in Paris who interviewed me the day I sailed either labored under a misapprehension or did not understand fully what I said. My statement was simply that the title of Edmund Rostand's play, prepared especially for Miss Robson, would be The Lady of Dreams. I never asserted at any time that this was an entirely new play. The exact circumstances are these: A year ago an arrangement was entered into with M. Rostand by which certain alterations were to be made in his play, La Princesse Lointaine, which has been given only in French and by Madame Sarah Bernhardt. M. Rostand expressly stipulated that this work should be done by Mr. Parker and under his, M. Rostand's, own supervision. As each revision was made M. Rostand signified his approval of the step taken. The changes that have been made in the play in order that it might suit Miss Robson's requirements have been made by M. Rostand or with his sanction and approval. We are not going to do merely an Anglicized version of La Princesse Lointaine, but an entirely different version, and this has of course been seen neither in French nor in English.

"Concerning the plans I have made for Miss Robson's season at the Liberty Theatre, it has been decided that the opening play will be Israel Zangwill's new piece, Nurse Marjorie, which will have its premiere about Sept. 20. During the season to follow, but not in the order named, Miss Robson will do Susan in Search of a Husband, by Eugene W. Presbrey from Jerome K. Jerome's short story, and in connection with this will be presented a one-act play written by Clothilda Graves, and which will be known as Tina. Then we shall have an original play by Mrs. Humphry Ward and C. Haddon Chambers, to be known as Agatha, and in this connection I may say that Mrs. Ward will make her first visit to America to see the opening of this new play in November. Mr. Chambers will also come over to assist in staging the piece.

"The Girl Who Has Everything, by Clyde Fitch, which Miss Robson successfully produced last season on the road, will also be made a portion of her repertoire. In January we will do The Lady of Dreams. In addition to this there will be a production of an old classic comedy. Then there will be a new version of Judge Robert Grant's play, Unleavened Bread, which will be made by Leo Dietrichstein. There will also be a new one-act play by Alfred Sutro, and some others of interest, of which no accurate announcement can be made as yet.

"While abroad I secured the services of Madame Yvette Guilbert and Albert Chevalier, and they will arrive here in October to make a tour of six weeks of the entire country, during which they wil play one and two nights in each of the principal cities. Immediately folowing this tour both Madame Guilbert and Mr. Chevalier will return to England, where I believe both have contracts for a season in London.

"I have also secured a new and original play by C. Haddon Chambers, which is somewhat similar in treatment to that author's successful play, The Tyranny of Tears, and this will be given its initial hearing in either December or January. The title of the play is Sir Anthony. I have also arranged for a new play by Louis N. Parker, which of the spectacular order, and this too will be done in January. Ellis Jeffreys will remain in London during the early part of the season, and will open there at the Royalty Theatre in September, after which engagement she will come to America. No decision has yet been reached regarding the man selected to play Charlie Steele in The Right of Way, the dramatization of Sir Gilbert Parker's novel made by Eugene W. Presbrey.

"The other attractions Liebler and Co. will have on tour this coming season will open in regular order as follows: The Vanderbilt Cup with Elsie Janis, at the Colonial Theatre, Chicago, last Sunday night; Cape Cod Folks, at the Boston Theatre, Boston, on Aug. 27; Mrs. Wiggs of the Cabbage Patch, in Punxsutawney, Pa., on Aug. 29; The Squaw Man, with William Faversham, at Powers' Theatre, Chicago, on Sept. 10; second company in The Vanderbilt Cup, at Asbury Park, on Sept. 11, and a second company in The Squaw Man, at Asbury Park, on Sept. 14."

Mr. Tyler left for Chicago Wednesday afternoon to witness the opening of The Vanderbilt Cup.

JOSIAH ALLEN'S WIFE DRAMATIZED.

Wagenhals and Kemper has signed contracts with Marietta Holley for the dramatization of her stories of Josiah Allen and Samantha, his wife, who have been famous for nearly thirty years. The managers plan for a series of plays written from the books in the order the stories have appeared. The first will be called Samantha, and is being prepared by a well known dramatist for production at the Astor Theatre.

LILLIAN MORTIMER.

Photo Baker, Columbus, O.

Lillian Mortimer, the dramatist and comedienne whose portrait appears above, has written a new play entitled A Man's Broken Promise, which is to be produced this season by the J. L. Veronee Amusement Company. Miss Mortimer will be seen again next season as Bunco, the stout-hearted little waif in No Mother to Guide Her. She began her stage career at the age of fifteen, and from early childhood showed a decided talent for the actor's art. When a young girl at home she convinced her mother of her probable success on the stage by dressing herself in her mother's best gown and completely fooling that lady into believing she was a possible customer at Mrs. Mortimer's dressmaking establishment.

WESTERN MANAGERS IN TOWN.

George F. Baker and John M. Sainpolis, of the Baker Stock company, Portland, Ore., are in New York to arrange for plays for next season and to secure two or three more people for their company. Mr. Baker manages both the Baker Theatre, in which the stock company plays, and the Empire, a theatre devoted to popular priced productions. Mr. Sainpolis is associated with him in the stock company. He has recently completed an eight weeks' tour of the Northwest in The Christian, with Lillian Lawrence, Mr. Baker going along as manager and for the purpose of looking over the situation in the part of the country since the San Francisco earthquake.

"I do not think that the disaster will have any bad effect on business outside of San Francisco," said Mr. Baker. "In fact, it will probably be better than usual if the indications I have seen mean anything. Bookings are just as good, if not better than last season, and we shall have our usual quota of big plays. That entire section of the country is prosperous, and in Los Angeles and Oakland business of every sort is at the best. We closed our season at the Baker on June 14, while we were still having good houses, because experience has taught us that it is impossible to do well after hot weather sets in. Most of our theatre going population leaves for the mountains or the shore resorts, and we have very little of the floating population that means so much to the Eastern cities. We shall open again Sept. 2. At present our company consists of Lillian Lawrence, John Sainpolis, Miner C. Gleason, Frances Slosson, Donald Bowles, Howard Russell, William Gleason, William Harris and Ethel Grey Tracy. We have three more people to engage yet. We shall put on the best stock plays we can get, as usual, and anticipate one of the best seasons since we started in business.

"Lillian Lawrence, who came East with us, has gone to Boston to play a special three weeks' engagement with John Craig at the Globe Theatre. She will, of course, return to Portland for our season."

AL. G. FIELD.

The first page this week bears a splendid likeness of that popular minstrel man, Al. G. Field. Although there are, and have been, many prominent stars in the realm of minstrelsy who are well known throughout the country and favorites on Broadway, few, if any of them, have ever attained the popularity outside of New York that Mr. Field has. Mr. Field's efforts in placing on the road each year the best company available has borne fruit, amply attested to by packed houses in the great majority of houses he plays. His "Greater Minstrels" are now in rehearsal at Columbus, where he is working night and day on a new spectacular effect that is reported to be one of the best creations he has ever attempted. Mr. Field is noted for his originality in such effects, and there is no harder worker in the field when the success of a new venture is at stake.

SALERNO SAILS.

Salerno, the now famous juggler who has been playing the past few weeks at the New York Roof Garden, sails for Europe Thursday of this week via the Hamburg-American Line steamship *America*. He will rest six weeks and then open at Cologne, Germany, for a season which comprises eight months' solid work. He will return again to America the September following with contracts for 36 weeks' time. It is his great hope to bring back with him many new tricks, as he is never contented with the standard he is constantly establishing. His recent American tour took in all the important houses in the East and West, where he made a most emphatic success.

H. B. MARINELLI BACK.

H. B. Marinelli is due to arrive in America Aug. 1 by the steamer *Kaiser Wilhelm der Grosse*. Mr. Marinelli will make but a short stay, returning by the same steamer Aug. 7. There is no other foreign agent that is [illegible] with the amount of American business that Mr. Marinelli puts into his work, and although his time is limited there will be a great deal of work handled during those few days.

IN OTHER CITIES.

LOUISVILLE.

The open air resorts continue to furnish the only form of amusement available for Louisville people. Fontaine Ferry Park is enjoying large patronage, with concerts given by Cook's Military Band, roller skating contests and the various amusement devices peculiar to places of the kind.

Gregory's Moscow, an elaborate fireworks spectacle, opened Jockey Club Park July 23, and has attracted excellent business. There are 200 people in the performance, and with handsome costumes, large ballet and a really excellent fireworks display it is more than an ordinary production.

Riverview Park is an attractive family place, the Hungarian Band furnishing the music. The roof-garden at Seelbach's is also a popular place, nightly concerts being given there.

Business-Manager Horace McCrocklin is a very busy man, superintending the changes that are being made at the New Buckingham preparatory to the opening, which will occur in August.

Clarence and Larue Meffert, sons of Colonel W. H. Meffert of the favorably remembered Meffert Stock co., are spending their Summer here. Larue will return to Boston and again be associated with one of the theatres there in the box-office.

Manager William Reichman is being complimented highly upon the result of his efforts in successfully conducting the present Summer season of the Hopkins Amusement Co.'s enterprise at Fontaine Ferry Park. It can truly be said that he is the right man in the right place.

Director Karl Schmidt, of the Louisville Philharmonic Club, is in New York actively rehearsing the various musical interests of the Henry W. Savage forces for the coming season, among others his oratorio Judith and the opera The Lady of the Lake, of which he is the composer and Wallace Hughes, dramatic editor of the "Courier Journal," the librettist.

Katherine Shay, the attractive young Louisville girl, who has met with most gratifying success on the road, is paying her home people here a brief visit. She will probably be with the At the Old Cross Roads co. during the coming season.

Reese Prosser, another native son, is awaiting the opening of the season, when he will be connected with the Lew Dockstader Minstrel co.

Katherine Whipple Dobbs is successfully filling an engagement at Chautauqua, N. Y., as a contralto soloist. The services of this gifted daughter of an eccentric sire are in great demand.

Announcement is made of activity in preliminary arrangements for the annual Horse Show, that will be held here at the new Armory. This event is one of national importance, the prizes being large and the class of exhibits very high. James B. Camp will officiate in the box-office.

A large sum was realized at the benefit recently given for the veteran musician, E. Eichhorn, well and favorably known as a cornet soloist, and for many years leader of the orchestra at Macauley's. He is deservedly popular, and it is with regret that it must be announced that his declining days are and ones on account of physical ailment and family bereavement.

Alice Verona, at one time a soprano opera star, who is now Mrs. Fred Hudson and living in retirement here, sang with marked effect the "Marseillaise" on the occasion of the annual dinner of the Cercle Francais.

A playlet styled Kindergarten for Grown-Ups was successfully presented at the Country Club Casino 20. It is the meritorious work of George Madden Martin, of Louisville, the author of the popular story "Emmy Lou." Louisville is justly proud of Mrs. Martin, who, with Mrs. Cale Young Rice, ranks high among the literary lights of this city.

CHARLES D. CLARKE.

KANSAS CITY.

O. D. Woodward, of the Woodward and Burgess Amusement co., returned from New York July 24, where he completed the bookings for the string of theatres under his management, nineteen in all. Probably the most important announcement made by Mr. Woodward is that a permanent stock co. will be installed at the Auditorium once more to play a season of forty weeks' duration.

The old Woodward Stock co. closed its last engagement in May, 1902, and since then the theatre has booked popular priced road shows, and the Woodward Stock co., which was on tour, has played short seasons at the house in the Spring and Fall. The new co. will be headed by George Arvine, late of the Standard Theatre, Philadelphia, and Eva Lang, already favorably known in Kansas City through her connection with the Woodward co. in former years. Other members of the co. will be Mary Horn, Henrietta Vaders, Louise Van Doren, Elizabeth Annandale, Josephine Leigh, Ernestine Mohrle, Frank Bolleston, J. Francis Kirk, Will Davis, William Whitty, William Phinney, Edward Earle, and George Butler.

Priestly Morison has been engaged as stage director and William Phinney will act as assistant. The season will open Sept. 1 with The Altar of Friendship, while the bills for the succeeding weeks include many new and attractive offerings never before given to stock use.

Mr. Woodward also announces that the Willis Wood will open Sept. 3, with Edwin Arden and co. in As Told in the Hills, which is now playing a Summer engagement at Powers Theatre, Chicago.

Creatore and his band began their third and last week at Electric Park 22 to even larger crowds than ever, which goes to prove that the band has scored a decided hit with Kansas City's music lovers during their stay here. A fireworks display in the electric fountain was a feature of the week much enjoyed, while an alligator hunt conducted by Alligator Joe also came in for a large share of attention. The alligator farm is proving one of the most popular concessions on the grounds. Water sports in the natatorium two or three times weekly are also attracting considerable attention.

A balloon ascension by Professor Bales was the headliner at Fairmount Park the week of 23-28, and, with the many other attractions, drew large crowds to the resort nightly. Hiner's Third Regiment Band continues its concerts to good crowds, while the new "Pike" is also receiving good patronage. Mlle. La Julliene, a concert singer, is singing to the band's accompaniment.

Vaudeville continues as the headline attraction at Forest Park the week of 22, offering an excellent bill that attracted good crowds. Lenge's Band played to good sized audiences nightly, while the numerous concessions seem to be as well patronized as ever. Delmore and Riley, cornetists, played with the band during the week and scored a decided hit by their work.

Pain's Last Days of Pompeii is showing to big business nightly at Exposition Park.

The Royal Hawaiian Band from Honolulu will give a week of concerts in Convention Hall, beginning 29.

D. KEEDY CAMPBELL.

SALT LAKE CITY.

There has been very little doing in the theatrical line during the past week. The Salt Lake Theatre, Grand, Orpheum, and Lyric have all been dark, and each one has a decidedly "house-cleaning" odor. All are preparing for and confidently expecting a good season.

The attraction that has had the town all to itself was Cassidy's Musical Comedy co., presenting The Meadow Larks, at the Casino Park open air theatre. Good business has been the rule. The co. is a capable one for popular priced houses. Myrtle Franks, a bright and clever little woman of the Ida Mulle build, danced and sang herself into the hearts of the people. Not less popular was Nema Cato in specialties, making a hit with her "characteristique" Oldsmobile song and dance. Irene Walton, a tall, statuesque and graceful woman, was popular. Mabel Cassidy and Bessie Louise King in mother-in-law and Cynthia (old women's) characters were very good. Burton White, Lee Morris, Franklyn Fox, and Johnny Cassidy were each funmakers that kept the audiences in a continual uproar. The co. is booked for four weeks, and will no doubt make good.

At the Salt Palace the Zeno Brothers have given good satisfaction with their clever aerial trapeze work. The Coleman troupe of aeronauts will follow them the coming week.

There has been a split up in the Herschel Mayall-P. G. McLean Stock co., that recently played a Summer engagement at the Salt Lake Theatre. According to an interview in the "Desert News," of this city, the members of the co. are siding in with Mr. Mayall. The co. intended to play Nevada and then go to Oakland, but according to telegrams received from the Oakland manager he has seen fit to cancel their dates. The co. is a very clever and competent one and would be a money maker if kept together and properly handled.

The town is ablaze with the circus paper of the Forepaugh-Sells Circus, which is to be here Aug. 2.

Of the last season's business at the Lyric, where we were given forty different attractions in forty weeks, Manager Guiney says: "We shall get no more of these attractions, although the Salt Lake house is credited with being one which made money. The general run of business in the West was not a paying one. The expense of high-priced specialty people and the large transportation expenses have decided the promoters of these attractions to keep them in the more thickly populated Eastern section." These attractions, which were straight burlesque, were in many instances excellent and worthy of the higher priced houses. The Lyric will probably be devoted to stock cos., giving the drama and specialties.

C. E. JOHNSON.

CLEVELAND.

At the Euclid Avenue Garden Theatre the bill presented July 23-28, The Mandarin, by the opera co., was marked by the advent of a new prima donna, Dora De Fellippi, who immediately made a hit with her auditors by her sweet singing and pleasing stage presence. The opera was beautifully staged, and the chorus did excellent work. The Wizard of the Nile 30-4.

For the closing week of the R. C. Hers co. at the Colliseum, 23-28, Manager Harry D. Kline offered his patrons a double bill, giving A Night Off the first half of the week and Facing the Music for the last. Both of these plays were revivals, having been given by this co. earlier in the season. The rest of the season will be given over to vaudeville.

Louise Marcelli, who has been sick for some time, died at the home of Mrs. H. P. Davis, 1071 Prospect Avenue, 23.

Laura Nelson Hall will head a stock co. to play at the Colonial Theatre for four weeks, commencing Aug. 20. The opening bill will be The Adventures of Lady Ursula. The co. will include George Allison, Gertrude Rivers, Ethel Davis, James Hester, Blanche McDonald, Frank McDonald, and Alexander Gaden. Robert Brunton will be the scenic artist and Theodore Johnston stage director.

Manager Daniels, of Keith's Theatre, is taking a trip up the lakes, and the management is taken care of by Treasurer Fred Brandt during his absence.

Don Philippini and his Spanish band will be the musical attraction at Luna Park 30-1. Mlle. Ada, Professor Ajax, and the Four Brothers Puleski will also entertain.

WILLIAM CRASTON.

DENVER.

Many thousand strangers were in town the week of July 15-21 to attend the national convention of Elks, and, of course, the theatres all prospered.

Maude Fealy closed her two weeks' engagement at Elitch's 21. The Little Minister was chosen for the last week's bill, as Lady Babbie is one of Miss Fealy's most successful roles.

Sherlock Holmes is the current bill, with J. H. Gilmour and Olive Wyndham featured in the leading parts. Mr. Gilmour's work is always finished and artistic, and he gives an excellent interpretation of the character of Holmes. Miss Wyndham is charmingly pretty and has won many friends here. Harry English was successful as Professor Moriarty. Especially commendable was the work of Geoffrey Stein, Ernest Truex, Douglas Fairbanks, Edward Mackay, Frederick Paulding, George Boniface, Jr., and Olive Oliver. Jane Oaker comes to Elitch's next week as the star of the Bellows co.

The Augustin Daly Musical Comedy co. repeated The Country Girl, in which it made an excellent impression the opening week. Florodora follows. The co. is mourning the loss of two of its popular members, Cleo Spruin and Katherine Brown, both of whom died within a week of typhoid fever.

The Theodore Lorch co. is doing a phenomenal business at the Curtis. East Lynne is the next attraction.

The burlesques at the Empire seem to get worse each week, but the popularity of the Fischer Stock co. remains undiminished.

MARY ALKIRE BELL.

MILWAUKEE.

Anything the Brown-Baker co. serves up this season seems to meet with public favor, this well balanced organization showing versatility by plunging from strong emotional drama to farce-comedy of the broadest type. Monday night they were greeted with a capacity house and presented A Stranger in a Strange Land. Riley Chamberlin as Charles Dudley was at last given a chance to show his abilities as a comedian, and his efforts constributed greatly to the success of the performance. He was ably seconded by James Durkin, the leading man, in the part of Jack Thorndyke, who tells falsehood after falsehod with unblushing effrontery. Lee Baker as John Boller, an American patent medicine faktr, and Albert Brown as Ta-mo-nee, his Indian, are very good in their respective parts. A new member of the co. was introduced this week in the person of Harry Manners, who undoubtedly, after he gets acclimated, will be a welcome addition. Maye Louise Algen as Jack's aunt was well cast. The other parts necessary to the unraveling of the plot were capably filled by other members of the co. The scenic and property effects, as usual, were good. Messrs. Brown and Baker must be given credit for not sparing any expense in producing all of their plays in an excellent manner. Week commencing 30 Resurrection.

All the amusement parks have been well supplied with fine weather the last week, and as a result are doing a large business.

A. L. ROBINSON.

SPOKANE.

The Power Behind the Throne was the Jessie Shirley co.'s offering at the Auditorium July 15-21. Miss Shirley in the difficult role of Aria filled the part with credit. The play was exceedingly well staged and gave satisfaction.

At the Washington Theatre Charles A. Mason in a farce called The Onion Trust headed the olio. As a Dutch merrymaker Mr. Mason is a success. Other features of the programme were well received.

The Byron Douglas Stock co. presented The Girl I Left Behind Me at the Columbia 15-21 to fair patronage. Henrietta Brown was well received.

At Natatorium Park free vaudeville was presented 15, 16, and large crowds attended.

The Burch and Reiss Trained Animal Show gave a performance each afternoon and evening 16-20 to good audiences. Some clever dog and pony tricks were shown.

Harry C. Hayward, manager of the Auditorium, recently purchased a site for a handsome dwelling. Mr. Hayward has had a very successful season at his popular theatre.

Byron Douglas will close his engagement at the Columbia Aug. 4 and immediately leave for St. Louis, where he will play leads with the Suburban Stock co.

George McQuarrie, of the Jessie Shirley co. and one of the most popular stock co. actors here, recently purchased a tract of real estate in this city as an investment.

W. S. McCREA.

PROVIDENCE.

At Keith's July 23-28 the Albee Stock co. appeared in Mrs. Leffingwell's Boots to very good houses. All things considered, the production was a good one. William H. Turner, William Ingersoll, R. C. Turner, Angela McCauli, and Frank Losee were the leading players. The Middleman 30-4.

Larry from Ireland, a new melodrama in four acts by James Kennedy, was given by the Empire Stock co. at the Empire Theatre 23-28. The piece has all the elements of a thrilling melodrama, and it pleased the patrons of the house. The author appeared in the leading role, which he portrayed admirably, and he was supported by Kathryn Purnell, Little Sarah Polwell and the other members of the co. The Unwritten Law 30-4.

The Summer stock season at the Empire will close 4, and the regular season will begin the last of August.

Kathryn Purnell, of the Empire Stock co., enjoyed a vacation last week and was the guest of friends at Newport.

HOWARD C. RIPLEY.

LOS ANGELES.

"Way up East and Pousse Cafe, which was given by the James Burlesque co. at the Mason week July 15-22, proved one of the most entertaining of their repertoire yet given. Clever work was done by Miss Gloss and Mr. Gallagher, and Rice and Cady had a new line of funny business.

The Half Breed given for the first time by the Morosco co. at the Burbank Theatre set a pace for record-breaking attendance. The piece is a complete success, and will run for another week. Better mention will be made the coming week.

The Pride of Jennico, which was produced at the Belasco 15-22 in such faultless manner really deserved the S. R. O. sign, for the production was superb in every sense of the word. Amelia Gardner and Will Walling were happily cast, and made a great deal out of the parts assigned. Lost Twenty-four Hours will follow.

Alaska was given by the Ulrich Stock co. at the Grand 14-21 most successfully. Agnes Rankin and Harry Von Meter are new arrivals in the co., and from the outlook bid fair to make a winning hit. Tracked Around the World 22-28.

DON W. CARLTON.

BUFFALO.

The Taming of the Shrew was presented very creditably at the Star week July 23 by the Jessie Bonstelle co. to very large and appreciative audiences. Next attraction, Mrs. Dane's Defense.

The C. F. Williams Amusement co., of this city, are sending out two Arrival of Kitty cos. next season, opening the first week in August.

Carson and Willard were among the callers during the past week. These two clever young men were one of the "hits" at Shea's week 23, offering a new and original talking act. They have decided to remain in vaudeville throughout the season, but will star in a comedy, Our Next President, next season.

The Academy will open 31, with Harry First in Old Isaacs from the Bowery.

P. T. O'CONNOR.

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ALABAMA.

MONTGOMERY.—ELECTRIC PARK CASINO (O. A. Neal, mgr.): Crimmins and Gore musical comedy A Warm Match July 16-21; very pleasing performance; large business. Vaudeville 23-28.——ITEM: Arthur and Sam Hirscher, managers of the Montgomery Theatre, left 19 for a three weeks' visit to New York.

BIRMINGHAM.—EAST LAKE CASINO: Wills Musical Comedy co. in Sweet Sixteen July 16-21; fair business; rain every night this week. Same co. in Sweet Sixteen and Muldoon's Picnic 23-28.

ARKANSAS.

MARIANNA.—IMPERIAL (Guy E. Leary, mgr.): House has been overhauled and renovated throughout. Mr. Leary has been elected manager for the ensuing season, and is a theatrical man and well known to the profession in this section. Several good attractions have been booked, and Mr. Leary is now ready for new business.

FORT SMITH.—ELECTRIC PARK (Carl J. Berry, mgr.): Columbia Opera co. July 15-21 to large business. Ahern and Baxter, Larose Campbell, Galbraith and Ferral 22-28. De Pew-Burdette Stock co. 29-11.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Elleford co. in The Black Flag July 16-22; good performance to fair attendance. Kidnapped 23-29.——YE LIBERTY (H. W. Bishop, lessee): Bishop's Players presented The Christian 16-22; very elaborate production; fine interpretations by Franklin Underwood, Landers Stevens, Frank McVicars, Katherine Gray, and Frances Slosson; capacity every performance. A Midnight Bell 23-29.——IDORA PARK (H. W. Bishop, lessee): Idora Opera co. in When Johnny Comes Marching Home 16-22; greatest hit of season and business exceptionally good.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): An enormous audience that was packed two rows standing in the evening and a good sized matinee was the greeting received by the popular Dockstader July 25, and his large and merry minstrels, who laughed and applauded continuously, prolonging the programme until long after theatre closing time. Although the co. had opened the season only the day before, the programme was carried out very smoothly. As usual, Dockstader has an original vehicle for conveying his mirth. He appears in white face in moving pictures, alighting from a train and entering a victoria, which after many comical mishaps he lands late in front of the theatre, where his band is giving the serenade with the usual crowd surrounding. He is next seen in his dressing-room making up, and at last appears in person before the footlights, where he delivers his unique monologue. On the encore the scene shifts to a newspaper office, where as the editor he hands out the local "gags" by 'phone, all of which scored their points amid much laughter and applause. Nell O'Brien, his first assistant in the funmaking, came in for a big share of applause for his quaint comedy stunts. Eddie Leonard danced and sang himself into big favor, and the Foley Boys were seen to advantage in the first part as end men, and after assisting in Dockstader's sketch a large chorus of finely trained and tuneful vocalists, led by Manuel Romaine and Matt Keefe, rendered beautiful solos and choruses. The setting of the first part and dancing acts were very handsome and original. The co. is the largest ever seen here. The theatre remains dark until opening of regular season, Sept. 1.——POLI'S (S. Z. Poli, prop.; Louis Kilby, mgr.): Large audiences thoroughly enjoyed the laughable farce-comedy A Stranger in a Strange Land week of 22-28. It being one of the funniest farces ever presented at this theatre. The various laughable climaxes and complications were most ably handled by Margaret Pitt, Leita Russell, Messrs. Daly, and Stratton, and were given excellent support. The stage details and accessories were carefully attended to, and the enjoyment of the audience was manifest by the continuous laughter and applause.——ITEMS: Nell O'Brien, of the Dockstader co., went through his acts mentally depressed, as he received a wire on the date here of the death of his brother in Binghamton, N. Y.——The close night of the Hunter-Bradford Players, 21, was a memorable one in attendance, enthusiasm and curtain calls, which assured the co. in a most emphatic manner how much they have endeared themselves to the theatregoing public and how assured they may be of a hearty welcome whenever visiting here, either alone or collectively. Frank E. Lamb, Edmund Elton, Arthur Hoyt, and Walter Hitchcock were given an au revoir send off after the performance by friends at the Beefsteak Club.——"Earl" Frank Dumont, the well-known Philadelphia permanent minstrel, was the guest here of Lew Dockstader, who spent all time available showing his friend the many points of interest in his old home, chief of which Mr. Dumont admired mostly the Historical Society, the Nathan Hale monument, and the Beefsteak Club; at the latter place both, as well as Jean C. Haven, the author of "Everybody Works but Father," were registered. And now for two weeks on the big lakes for ——

A. DUMONT.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.; E. R. Mitchell, res. mgr.): Considerable local interest was felt in the stock co.'s presentation of The Charity Ball July 22-28, because the play was the vehicle for the opening of the first Poli stock season under Mr. McGill's stage direction in 1904. Mr. McGill and wife (Gertrude Shipman) began a fortnight's vacation 23, and therefore no comparison is possible of Miss Shipman's Ann Kruger with that of Marion Barney, who played leads with Mr. McGill two years ago. Gertrude Dion McGill, however, was convincing in the part and her popularity is assured. George Arvine as John Van Buren was in good voice and showed excellent repression throughout the play. Jessie Pringle and Harry Langdon paired off in glove-fitting comedy parts, and William Caulfield and Dorothy Lamb were entirely satisfactory as Dick Van Buren and Phyllis Lee. Alice Warrick played Angel with true motherliness and was warmly received. Margaret Hagen and Everett Butterfield as Bess and Alec brought to mind memories of their predecessors in those roles. George Warryl, a Bridgeport child, who has played Cain a number of times, added "local color" to the cast.

W. P. HOPKINS.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Lew Dockstader and his minstrel co. July 24 attracted an audience which completely filled the theatre. The Poli Stock co., who are appearing here while the Jacques is being renovated, had a night off. The Poli Stock co. are producing The Frisky Mrs. Johnson 23-28 to large and well pleased audiences.

ILLINOIS.

PEORIA.—MAIN STREET (Davis and Churchill, mgrs.; J. C. Cutler, res. mgr.): Livingstone Stock co. gave A Romance of the Sierras July 22-28. The co. has had special scenery for every play it has presented this Summer, and this week's offering has some good effects in that line. Vail De Vernon as Sierra made a big hit. Richard St. Vrain as Jack Trail was a distinct success in the part. Mr. St. Vrain's versatility in interpreting the various characters he has assumed has won many friends. Frank Readick did the villain to perfection. Walter Poulter as the lawyer was good in a comedy part. Colette Power, Millie Freeman, James Rennie, Clyde Benson, and Robert Preston handled the other parts most effectively. Week 29-5 Are You Crazy?——AL. FRESCO PARK (Vernon C. Seaver, pres. and mgr.; Oscar W. Miller, vice-pres.): Park week of 22-28 is in charge of Father Jeffords, of St. Stephen's Church. Many notable speakers have been secured, including Hon. Joseph A. Graff, Mayor Sherburn Becker, of Milwaukee; Hon. William E. Mason, and Mayor Dunne, of Chicago. Besides these the park has the usual amusements, band concerts, fancy shooting by Captain A. H. Bogardus, and the Meier Children. The vaudeville theatre has Charles Crossman, William Gross and other numbers.——GRAND (Chamberlin, Harrington and Co., mgrs.): Ranier Tyrolean Singers, pleasing good houses, week 23-29.——STONE HILL GARDEN (Frank Grave, prop.): Stock co. in The Inventor week 23-30; business extra good.——RIVER FRONT: French's New Sensation gave three shows 19-21 to large business.——VIRGINIA BEACH (Frank Heineke, prop.): Large crowds.——ITEMS: F. H. Livingstone, of Livingstone Stock co., has been in Chicago arranging for a new musical production to be put on by him this Fall.——Galesburg parties have recently been here to get pointers regarding the starting of a vaudeville house in that city.

BLOOMINGTON.—LAKE PARK THEATRE: The Myrkle-Harder co. entertained large crowds week July 16. The Kress Comedy co. week 23 in Chuckle, A Family Affair, and Whose Baby Are You?. Negotiations are in progress for the appearance of John L. Sullivan with this co. for one performance 29.——ITEMS: A rumor which has gained wide circulation of late is to the effect that the Illinois Traction Co. is to become the owner of Lake Park and spend a large amount of money in making the resort additionally attractive.——Manager George W. Chatterton, of the Grand Opera House, has returned from New York and has given out a partial list of his bookings for the coming season. These include some of the best attractions on the road. The redecorating and other repairs that have been making have so far progressed that it is the intention to open the house about Aug. 15.——George W. Bills, of this city, is doing the advance work for Hale's Fire Fighters.

KANKAKEE.—ELECTRIC PARK (C. W. Burrill, mgr.): Myrkle-Harder Stock co. week July 23-28. Plays: The Slave Girl, Evils of Paris, Quaker Tragedy, At Pike's Peak, Parish Priest; excellent co. and packed houses.——ITEM: We are to have a new

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$10,000 Vaudeville theatre. Same has been leased by the Bijou Theatre Co., to open Sept. 15.

INDIANA.

GOSHEN.—JEFFERSON (Harry G. Sommers, mgr.): Season will open early in August.——ITEMS: Harry G. Sommers, of New York, is here arranging for the second season at the Jefferson. Among the attractions announced are The Lion and the Mouse, The Vanderbilt Cup, and Adelaide Thurston in The Girl from Out Yonder.—James Carew cables his relatives here from London that he has contracted to return to the United States next January as leading man for Ellen Terry, and that he will play Captain Brassbound in Captain Bassebound's Conversion. Mr. Carew's American stay will be brief, as he returns to England with Miss Terry in the Spring of 1907.—Fairy Plumb is here studying the role she will play in Gordon and Bennett's production of The Warning Bell. She leaves for Burlington, N. J., soon to open.

ELKHART.—The Oscar F. Cook Majestic Stock co. remained another week under canvas, doing fair business.——ITEM: The Elkhart Chautauqua opened 19-25 with large attendance and an excellent programme.

LA PORTE.—THEATRE (Wingfield, Rowland and Clifford, mgrs.): House opens 6 with The Cowboy Girl.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.)——ITEMS: The Iowa Falls Chautauqua opens July 27, the opening attraction being Pamashasika and his trained birds and dogs.—Manager E. O. Ellsworth returned 24 from Denver, where he attended the big Elks gathering.—Arrangements are being made here for a big Elks' basket picnic, in which the members of the order and their wives from Webster City, Fort Dodge and Waterloo will participate.—Professor Frank Hackett has returned from the western part of the State, where he has been appearing professionally, his act being general acrobatic and bar work. With his wife, Professor Hackett is preparing an act and will appear in vaudeville this Fall. One of his features will be a trained dog.—Robert Robson, who has been doing some splendid character work with Sweet Clover and When We Were Twenty-one the past few seasons, is to be a member of At Cozy Corners cast, in which piece Gertrude Bonthill will make her stellar debut.—The Eagles of Sioux City are in trouble as the result of a raid on Union Park, a popular resort conducted by the Eagles at Elk Point, a suburb of Sioux City. The complaint was made that the resort was selling liquor without a county license.—William Foster, of the vaudeville team of Foster and Foster, is an Iowa boy, having lived at Manchester, in this State, prior to going on the stage. FRANK E. FOSTER.

KANSAS.

TOPEKA.—AIR DOME (Crawford and Kane, mgrs.): Owing to cool evenings a small attendance to good attractions during the past week. Geldun Stock co. July 22-4, opening with The Red Dagger.——TENT (H. D. Rucker, mgr.): Closed big business 21. Plays for the coming week: East Lynne, For Love and Honor, The Counterfeiters, A Wife's Peril, Amateur Show, The Hidden Hand.
DAVID J. AUGUST.

LEAVENWORTH.—PEOPLE'S SUMMER THEATRE (Maurice and Charles Cunningham, mgrs.): The bill for week of July 22 is noted for its excellence and includes Grace Armond, prima donna; Flo Patterson, coon shouter; Vandermand, female impersonator; Goto, Japanese juggler; Clarence Haslet, the song bird, and the summerscope; S. R. O. sign out nightly.——ITEM: The benefit performance given by Manager Cunningham, with the assistance of members of the local Elks, 22, proved a financial success for Billy Williams, who is seriously ill at this place. Mr. Williams gained fame in the minstrel world, and is on his way to El Paso, Tex., for the benefit of his health.

CHANUTE.—AIR DOME SUMMER THEATRE (Fred L. Williams, mgr.): Chase-Lister co. closed engagement July 21 pleasing big crowds. Barrie Stock co. 23 for two weeks.

LOUISIANA.

SHREVEPORT.—PARK (Ehrlich Brothers and Coleman, mgrs.): Rentfrow's Jolly Pathfinders July 16-22 in Soldiers of Fortune, Camille, Michael Strogoff, Below Zero, Money Mad, James Boys in Missouri, and Dr. Jekyll and Mr. Hyde; good co. to large crowds.

MAINE.

PORTLAND.—JEFFERSON (Cahn and Grant, mgrs.): Bartley McCullum Stock co. in Who Owns the Baby week July 23 is being well received. Alice Carle is a special favorite.——CAPE COTTAGE THEATRE (E. V. Phelan, mgr.): Old Heidelberg 22-28 was splendid drawing card.——PEAK'S ISLAND GEM (C. W. T. Goding, mgr.): Mistress Nell week 23: fine attendance.——RIVERTON PARK, RUSTIC (E. A. Newman, mgr.): J. W. Gorman's Imperials week 23: fine business.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Klark-Urban co. pleased good houses July 19-21 with Knobs o' Tennessee, A Web of Fate, and Way of the Wicked. The Convict's Daughter 26. The Emerys 28. Weary Willie Walker co. 31.

EASTPORT.—OPERA HOUSE (Wilbor A. Shea, mgr.): Weary Willie Walker July 23; good house and performance. Runaway Match 26 failed to appear. The Harvard Girl 28. Five pictures 30. Roselle Knott 4.

CALAIS.—OPERA HOUSE (Wilbor A. Shea, mgr.): Weary Willie Walker July 21 pleased big house. The Harvard Girl 26. San Francisco moving pictures 31. Roselle Knott in Cousin Kate 3.

LUBEC.—OPERA HOUSE (Wilbor A. Shea, mgr.): Weary Willie Walker July 24; good business. The Harvard Girl 27.

MACHIAS.—OPERA HOUSE (Wilbor A. Shea, mgr.): Weary Willie Walker July 23 pleased large attendance. San Francisco pictures 2.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): Williams' Ideal Burlesquers was the opening bill July 28, pleasing big business. The co. arrived a few days prior to the opening for final rehearsals, which resulted to a good showing. Imperial Burlesquers 3. Al. H. Woods' Secret Service 5am 4. Her Mad Love 14.——ITEM: The Melnott, La Nole, Melnott, after a few weeks' vacation at their homes in this city, left 21 for Cleveland, where they begin a tour of Keith's circuit.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): The Man of Her Choice 2. It Happened in Nordland 9. Haverly's Minstrels 17. Dare Devil Dorothy 22. Dad's Side Partner 23. Human Hearts 25. Gormans Minstrels 27. The Village Parson 28. Mistakes will Happen 30. Peck's Bad Boy 31.——ITEM: The house has been thoroughly renovated in an up-to-date manner.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): New Eight Bells 17. H. W. Taylor's Stock co. 20-25.——SAVOY (A. Haynes, mgr.; George A. Haley, res. mgr.): Wright Huntington co. closed its engagement July 21. The theatre will remain dark until September, when it will reopen under the able management of W. F. Mason, who will represent Cahn and Grant in this city. Manager Mason has had much experience and should have a most successful season.——SHEEDY'S (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): J. Frank Burke Stock co. presented Hearts Adrift 23-28 and met with much success. J. Frank Burke as Captain Teddy was seen to good advantage in a very difficult part, and his strong acting won him much applause. Ethel Elder was sympathetic as Rosie. Leslie Palmer as Energy Muggs scored a big hit in a well acted character role. Little Evelyn McVey as Little Tim was exceedingly good. Florence Hartley, Bert Walter, Ann Singleton, and Florence Mack were well cast in congenial parts. The rest of the co. gave good support. The production was well staged under the direction of Harry Andrews. A pleasing feature of the performance was the clever specialties introduced by Bert Walters and Little Evelyn McVey. Attendance good. U. T. C. 30-4.——ITEMS: Stage Director Harry Andrews, of the Burke co., will close his engagement with the co. 28 and leave for Chicago to join the Lincoln J. Carter attractions as stage-manager.—Harry R. Hadfield, late of the Huntington co., has signed with the Burke Stock co. and will make his first appearance with the co. 30.—Harry E. Humphrey and wife (Leslie Palmer) will close their engagement with the Burke co. 28.—The members of the late Huntington Stock co. have departed from the city, most of them to enjoy a well earned vacation.—Jessie Ralph and Philip Sheffield went to New Bedford 20 to attend the matinee performance of the Hathaway Stock co. and were entertained by Harry Blakemore.—Mrs. E. F. Gay gave a large musicale and reception at her studio 19 in honor of the Huntington Stock co. There was a large attendance of society people.—Jessie Ralph, late of the Huntington co., has signed with the Hathaway Stock co., New Bedford, and will make her first appearance with the co. 30.—George Hill, treasurer of the Savoy Theatre, has gone to Maine to spend his vacation.—Dr. H. C. Dulley and co., natives of this city, made their first professional appearance at Lincoln Park Theatre, Dartmouth, Mass., 23, and scored a hit with a very new and novel act.—T. E. Martin, formerly manager of the Newport, R. I., Opera House, was in town 23, 24 on business in connection with the Newport Carnival Aug. 6-11.—The following natives of this city and members of Local 57 have signed for the season of 1906-07: James Sutcliffe and James Coppinger, with Old Isaacs from the Bowery co.; Will Connors, James Cunningham, and John Ashwood, with Young Buffalo co.; Robert Cusick, Charles Keegan, and James Byrnes, with A Race for Life; W. H. Gifford, Dennis Driskes, and George Considine, with Billy V. Van co.; Phil Dillon, with Forty-five Minutes from Broadway; Timothy Kelly, with Mamie Adams; Charles T. Lester, with Texas co.; James Galligan, with The Vanderbilt Cup co.; T. H. Kelly, with Sam Bernard, and Ed Doherty, with 'Way Down East co.—Al. Haynes, manager of the Savoy Theatre, in this city, and the Colonial Theatre, Lawrence, Mass., resigned as manager and general director of both theatres 24.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Lew Dockstader Minstrels July 21, opening of season.——HATHAWAY'S (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Hathaway's Stock co. in Saved from Shame 23-28. As Mary Pipe, the heroine, Adra Ainslee charmed every one by her sweet and womanly manner. Frank Thomas played Noah Strong with ability. Anna L. Bates did a wonderfully effective and humorous piece of acting as Widow Wise. Jessie Arnold, deliciously arch and piquant, portrayed Sally Brown with extraordinary cleverness. The comedy element of the piece was supplied by Robert L. McClung as Abel Hurd. The remaining members of the cast fully maintained the high excellence of an admirable representation. Owing to a strike of street railway conductors and motormen, business is not as good as usual.——ITEMS: Henry Duggan, Anna Bates, Robert L. McClung, and Harry B. S. Stafford close their season with Hathaway's Stock co. 28. Mr. Duggan and Miss Bates go with The Face Behind the Mask, opening at Detroit Aug. 16. Mr. McClung will join A Desperate Chance, opening at Plainfield, N. J., Aug. 11. Mr. Stafford will be a member of The Burglar's Daughter co., opening at Boston Aug. 20.—Harry Blakemore and Jessie Ralph joined Hathaway's Stock co. 24, and James Bliss will join 30.—Wilbur Higby, the popular leading man, was taken ill during the performance of Saved from Shame 23 and did not appear after the second act. Mr. Higby has been out of the cast for the rest of the week, and Dave Watson has been played by William Belfort.—Manager John M. Hathaway and Mrs. Hathaway are spending two weeks' vacation at Blooming Grove, N. Y.

PITTSFIELD.—POUTOOSUC LAKE THEATRE (J. H. Tebbetts, mgr.): July 23-28: Polly and Ethel Hamill in A Pigs Tea, E. J. Stevens, the Two Ashtons, Willie Kelley, James Callahan, Jennie St. George and co., Dick Brown, and Mlle. Bartoletti pleased good business.——BERKSHIRE PARK THEATRE (J. T. Hendricks, mgr.): The Lettie' Colored Minstrels are pleasing good business 23-28.——KENT'S PARK: M. Thornton's Show and Thornton's Carnival co. 23-28; fair business.

NORTH ADAMS.—HOOSAC VALLEY PARK THEATRE (Louis McMahon, mgr.): The Al. Maddox Select co. 23-28 filled in a good week. Maddox and his partner in The Messenger and the Actress were the hit of the bill.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Fifty people of Gordon and Bennett's forces are rehearsing The Holy City and Under the North Star on the local stage. The former opens the house and its season here July 27, and the latter follows 6. Olga Verne White in Faust comes 10. Thorns and Orange Blossoms 16. My Wife's Family 22. A Stranger in Town 20. 31 Plunkard Sept. 3.

OWOSSO.—OPERA HOUSE (Stevens and Beardsly, mgrs.): Will open the season 3 with Lena Rivers.——ITEMS: The manager is getting the house in fine shape for the Fall season, having painted and papered throughout as well as adding new scenery.—R. P. Jannette, manager of the Globe, of Boston, visited his parents last week and renewed boyhood friendship.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Willard Mack and Maude Leone Stock co. opened week's engagement with Up York State; good co. and house. West's Minstrels 11. Hunt Stock co. 13-18. In Old Kentucky 21. Porter J. White's Faust 24. The Maid and the Mummy 29. Too Proud to Beg 30.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, mgrs.): My Wife's Family July 19 more than pleased a full house. Chicago Stock co. 30-5.——ITEM: Charles Mitchell will leave the My Wife's Family co. for three weeks' vacation at his farm in northern Michigan.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Faust 6. Lena Rivers 8. Midnight Flyer 11.——WAVERLY (W. L. Stewart, mgr.): An Irishman's Love July 23-28 pleased large business. Damon and Pythias 29-6.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Hunt Stock co. July 16-21 presented A Daughter's Devotion and The Path of the Wicked to good business; co. fair. West's Minstrels 10. Porter J. White's Faust 20. Lena Rivers 24.

EAST JORDAN.—LOVEDAY'S OPERA HOUSE (W. A. Loveday, mgr.): Lyceum Specialty co. July 24 failed to please light house. My Wife's Family 31. Roberts and Taylor's Ten Nights in a Bar Room co. is billed for 27 (under canvas).

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Our Old Kentucky Home July 23; fair, to light business. Lena Rivers 28. J. Frank Hatch Carnival co. 23-28; good business.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Francis Green Stock co. week of July 16 to fair business.; co. fair. William West's Minstrels 13.

MINNESOTA.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Orpheum Vaudeville co. July 16; large attendance; excellent. Hooligan's Troubles 26.

MISSOURI.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hays, mgr.): Nixon and co. opens season July 26 with Lena Rivers.——ITEMS: W. B. Hays, was re-elected manager for the coming season and year.—Bert Nixon and wife are spending their Summer here at the home of Mr. Nixon's parents.

CHARLESTON.—LOEBE'S THEATRE (S. P. Loebe, mgr.): Opened season July 25 with Lena Rivers co.; excellent, to S. R. O.——ITEM: Beulah Poynter deserves special mention.

HANNIBAL.—STAR (J. B. Price, mgr.): Hoyt's Comedy co. in repertoire July 23-28.

NEW JERSEY.

ASBURY PARK.—CASINO PIER (J. B. Delcher, mgr.): Eddie Foy Vaudeville co. July 26-28. Joe Weber co. 30, 31. Police Benefit 3. Arizona 6. Peggy from Paris 7. Noah's Ark 8.

NEW YORK.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): The Vale Stock co. appeared in Harvest week of July 23-28, with exception of 25, when The New Magdalen was presented, and business was excellent throughout the week. The co., headed by Louise Vale and Charles Carver, deserve warm praise for painstaking interest and careful attention to detail. Maribel Seymour, Margaret Ellsworth, and Carey Hastings won liberal applause for their admirable work. Sapho week 30-4.——COOK'S OPERA HOUSE (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Robert Emmet was the attraction week 23-28, and fine business ruled. The stock co. appeared to fine advantage. Bertram Lytell and Willette Kershawe, in the leading roles, were capital, and were ably sustained by Adelina Raffetto, Henry Shumer, Gus Forbes, and Cecil Owen, who succeeded Arthur Rutledge, proved an actor of merit and highly competent, and gained favor at once. My Friend from India 30-4.——LYCEUM (M. E. Wolff, mgr.): The Stewart Opera co. closed its season week 23-28 by presenting Faust before fine audiences. Edna Fassett surprised her admirers by her excellent interpretation of the role of Marguerite. Bessie Fairbairn delightfully pleased as Martha. Frederick Davidson's clear tenor voice was fully equal to the requirements of Faust. The chorus deserves great praise for their exceptionally capable work.——BIJOU DREAM (Jay Mastbaum, mgr.): Business highly satisfactory week 23-28, frequent change of attractive pictures and low price for admission proving a powerful magnet.——ITEMS: Ontario Beach Park, under the management of "Jimmie" Clancy, is attracting large crowds.—Glen Haven Park, with Jack Lyle's Minstrels as the feature, pleases fine attendance.—Manager Wolff, of the Lyceum, tendered the Stewart Opera co. a complimentary outing and banquet 26. The genial manager was unable to be present in person, being confined to his home because of a serious accident in being thrown from his carriage.
J. W. CARRUTHERS.

ELMIRA.—RORICK'S (Henry Taylor, mgr.): Lillian Horner as Julie Bon Bon, Robinson Newbold as M. Augustine Pompier, George Ovey as Hans, and Lillian Whiton as Ruth were the bright particular stars of the Manhattan Opera co.'s splendid production of The Girl from Paris, which drew crowded houses July 23-28. Their work was of the highest order, and won applause without stint. Eddie Flavelle as Ebenezer Honeycomb, Alonzo Price as Major Foundyke, Henry Taylor as Tom Everleigh, Guy Tully as Amos Dingle, and Oscar Sidney as Blatterwater were also seen to advantage, while Helene Lorle made a captivating Nora and Marie White a satisfactory Mrs. Honeycomb. A Trip to the Orient 30-4.——LYCEUM (M. Reis, mgr.; W. Charles Smith, res. mgr.): George Primrose's jolly minstrels opened the preliminary season at this house 25, with an offering even better than he usually puts out. A capacity house enjoyed the fresh humor and tuneful songs of the strong organization, and accorded the genial head an ovation at every appearance. An especially pretty spectacular transformation scene illustrating familiarities of the South closed the performance.——ELMIRA COLLEGE: The Crystal Slipper 26, 27.——ITEMS: George Ovey and Louise Horner, popular members of the Manhattan Opera co., closed 25 to join one of the Blaney co.'s. They were tendered a banquet by members of the co. 24.—Alice Farrell, recently of Peggy from Paris, joined the Manhattan Opera co. 30, to assume the soubrette roles. Anna Sutherland and George McGirr also joined the co.—Major Fred Smith has signed with West's Minstrels.—Lee Norton, of Youngstown, Ohio, has been appointed manager of the Corning, N. Y., Opera House by Lessee M. Reis.—Paul Bennett goes with Griswold's Ten Nights co.—Sam Kline has joined The Show Girl.—W. C. Lockstein has been made manager of Roseville Park, Sharon, Pa.
J. MAXWELL BEERS.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle R. Sherlock, mgr.): Quincy Adams Sawyer 1. George H. Primrose's Minstrels 6. Maid and Mummy 9. Black Patti 10. Pinafore 13. 31 Stebbins 14. In Old Kentucky 16. Chauncey Olcott 17, 18.——CONVENTION HALL (James D. McNulty, mgr.): Lew Dockstader's Minstrels 7. Ben Harris' Star Specialty co. 14, 15. Burr McIntosh (lecture) 5, 6.——ITEMS: Gertrude Willington, of Fantana co., is spending a few days at the Lebolt Cottage.—Mr. and Mrs. De Wolf Hopper, accompanied by Mr. and Mrs. O. V. Arthur, made a short stay at the Grand Union Hotel July 24 while on their way to New York city. The party is participating in a pleasant automobile trip.—Miles Murphy is in town for the Summer.—Chauncey Olcott has composed a new song, entitled "Wearers of the Green," which he has dedicated to the Hibernians. The song will be used in his new play, Eileen Asthore, with which he will open his season here.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): Primrose's Minstrels 4 opens the season. Emma Bunting co. 6-11.——ITEMS: The theatre has a new appearance, as it has been thoroughly cleaned and the scenery retouched.—Manager Holden is spending the Summer at his cottage at Lake George.— M. J. Mansfield is visiting his parents in this city.—Emma Bunting co. is holding daily rehearsals at the Empire.—Fred Maxwell is visiting his father here, after a prosperous season with Blanche Bates.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Primrose's Minstrels opened here July 23, pleasing good business. Black Patti Troubadours 9.——ITEM: Manager Fred M. Taylor has completely renovated the house, new scenery has been installed, the dressing rooms have been painted and recarpeted, and further improvements in the house are planned for.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): Orpheum Vaudeville co. July 17 attracted good business and pleased. Henrietta Crosman 18 in Mary, Mary, Quite Contrary, gave excellent satisfaction to light house. Orpheum Vaudeville co. 23, 31, 1. Hooligan's Troubles 3, 4. Uncle Josh Perkins 6.——BIJOU (Bayne and Berch, lessees and mgrs.): Miles Brothers' moving pictures, beginning 23; continuous performance daily, afternoon and evening.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Ruth Craven July 17-19 in Police Alarm, Henpecked, and Golden Giant Mine; good business.

OHIO.

DAYTON.—NATIONAL (Gill Burrows, mgr.): Opens for season July 30 with Jule Walter in The Shoplifter. Fast Mail 2-4.——VICTORIA (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Opens for season Aug. 30 with Al. G. Field's Minstrels.
LUCIEN A. SOWARD.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): The Ferdinand Grahame Comedy co. closed a week's engagement July 21 to remarkably good business. Plays: The Black Sheep, East Lynne, The Mormon's Wife, Down on the Farm, and "A Mad Marriage. The co. will remain another week.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—DELMAR GARDEN (Binopoulo and Marre, mgrs.): Raymond Teal (second week), Blossom Robinson, Gonzales Brothers, La Zar and La Zar, and Lecompte July 9-15 drew big business.——BIJOU AIR DOME (Lasserre and Olson, props.): The bill for week 22 includes Trask and Gladden, Robinson and O'Dell, Bessie Babb, Jack Benson, and bijougraph; a very good drawing bill.

PENNSYLVANIA.

EASTON.—ISLAND PARK (D. E. Seguine, mgr.): The Bradfords, Browning and Bently, G. P. Watson and F. Little, Charles Kenna, Bryant and Saville, and the kinetograph July 23-28. Watson and Little in the sketch A Matrimonial Bargain made a hit. Miss Little certainly knows how to dress and sing. Other acts good.——BUSHKILL PARK: Moving pictures and illustrated songs pleased large crowds.——ITEM: The theatrical season in this city opens Aug. 24 with Billy Van in The Errand Boy.

BUSTER BROWN

WARNING!

It has come to our knowledge that one Melville B. Raymond and a corporation with an authorized capital of $500, bearing the name of "Melville B. Raymond Amusement Company," are booking a tour of "BUSTER BROWN," or "BUSTER BROWN'S HOLIDAY," "BUSTER'S HOLIDAY," "BUSTER'S VACATION," or similar title. As sole owners of all dramatic rights to "BUSTER BROWN," by conveyance from New York Herald Company, dated October 1, 1902, as well as by virtue of the copyright owned by us, we propose to protect all our rights to the fullest extent of the law.

Our contract with Melville B. Raymond, and all his rights to "BUSTER BROWN," expired on the first day of July, 1906, and contained this clause:

> "and the right, title and exclusive ownership of the
> "said Richard F. Outcault to said Musical farce com-
> "edy, 'BUSTER BROWN,' and to the name and
> "title, 'BUSTER BROWN,' and of the several char-
> "acters therein, and to the reproduction on the stage,
> "or otherwise, of said characters and of each of them,
> "IS HEREBY AND FOR ALL PURPOSES EX-
> "PRESSLY ADMITTED."

All persons, firms and corporations infringing upon any of our rights, will be prosecuted to the fullest extent of the law.

The only authorized productions of "BUSTER BROWN" will be those given by the BUSTER BROWN AMUSEMENT COMPANY.

Very truly yours,

R. F. OUTCAULT
JOHN LEFFLER

LANCASTER.—ROCKY SPRINGS PARK (H. B. Griffith, mgr.): Metropolitan Stock co. July 23-28 in Woman Again Woman and Our Boys pleased large audiences. Eloise Ellison, the leading woman, made a very favorable impression. Metropolitan Stock co. 30-4.——ITEM: Edward Mosart, manager of the Family Theatre, and wife have returned from Mt. Clemens, Mich., feeling fine. The Family Theatre will reopen Aug. 20, with several weeks of musical comedy.

BROWNSVILLE.—OPERA HOUSE (Elson Hommel, mgr.): House remodeled at the cost of $10,000. Life motion pictures and continuous vaudeville every evening. Jack Hall, the famous tenor, leaves this week for Philadelphia.

TEXAS.

PALESTINE.—AUDITORIUM (G. B. Morris, mgr.): Moving pictures and illustrated songs by Professor and Mrs. Kunz drew big business week of July 16.

VERMONT.

RUTLAND.—PARK THEATRE (Felix Blei, mgr.): Viola Wilson Stock co., with band and orchestra, week July 23 to large business. Plays: Wife's Devotion, East Lynne, Kathleen's Romance, The Octoroon, A Family Mix-Up. Colonial Stock week 30 (return). Lorne Elwyn Stock (return) week 6.

BELLOWS FALLS.—RUSTIC THEATRE, BARBER'S PARK (O. M. Custer, mgr.): Week July 23 Colonial Stock, with Rolla Lloyd, to good house. Week 29 Viola Allen.

WOODSTOCK.—MUSIC HALL (A. B. Morgan, mgr.): Lyric Quartette July 24. Quincy Adams Sawyer 11.

WISCONSIN.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber, mgr.): My Wife's Family 6. Dora Thorne 11. Too Proud to Beg 18. Ferris Comedians week of 20-25. The Umpire 28.

MERRILL.—BADGER OPERA HOUSE (D. L. Dickinson, mgr.): My Wife's Family 9. Dora Thorne 14. Too Proud to Beg 17. Wisninger Brothers 23-27.

RACINE.—BIJOU FAMILY (F. J. O'Brien, mgr.): Higgins and Phelps, Violette and Old, Clemens Brothers, and Lew F. Diamond July 16-21.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Tom Marks Stock co. July 16-21 to fair business.

ASHLAND.—GRAND OPERA HOUSE: Tom Marks co July 23-28.

CANADA.

LONDON, ONT.—GRAND (John E. Turton, mgr.): Sevengala (hypnotist) continues to please and mystify, though business is rather light; engagement ends 28. The Black Dike Band comes for one night 27.—SPRINGBANK PARK THEATRE: The co. that has been playing here for the last three weeks closed 21 and the members have returned to New York. The Mattice Stock co. has been secured to replace them and opened 23 to good business with A Wife's Honor. The bill for the last half of the week will be A Gambler's Sweetheart.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Herrmann the Great closed his engagement July 21. The Harvard Girl 23-25; business opened good to pleased house; bright specialties.——YORK (R. J. Armstrong, mgr.): Nothing booked for immediate production, but Manager "Bob" announces the reappearance of the ever popular Pollard Lilliputians early in September.——ITEMS: Nora O'Brien, of The Heir to the Hoorah co., is at Fredericton visiting her sister, Mrs. Charles F. Randolph.

HALIFAX, N. S.—ACADEMY (J. D. McSmith, mgr.): Herrmann July 23-28; large and pleased audiences.

MATTERS OF FACT.

W. F. Burke and Geraldine McCann will be featured with the Burke Amusement company in a varied repertoire the coming season, under the management of M. McCann.

Vaudeville sketches, new and original, requiring from two to three players, can be obtained on application to J. J. Armstrong. The author is a well-known dramatist.

The "Bal" Professional Trunks, which have gained great popularity among professional people, are advertised in another column.

Brunton Brothers, manufacturers of theatrical properties, are at work on a line of novel papier mache effects for a new and elaborate sketch, which Sanger and Pitman now have in preparation.

The one successful stock company playing a full Summer season in Fall River has been the J. Frank Burke stock, which has played an eighteen-week engagement so far this season, breaking all previous records. This is the second Summer season of this company in that city, and it is gratifying to the management to make such a record in Fall River. In another column will be found the announcement of the company, which wishes to lease or share a theatre in a large city for the Winter season, with a seating capacity of at least 1,500. They also offer engagements to stock people.

The trade-mark of the Stein Cosmetic Company is on sale everywhere, which includes eleven specialties in the make-up line, among same being cold cream, grease paint, lining colors, moist rouge, spirit gum and burnt cork. The desire of this company is to place their manufactured articles broadcast throughout the United States, so that the theatrical public will find it convenient to get their necessities in the line of make-up wherever they play. Their home office is located at 446 Sixth Avenue, New York City.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BAD MAN FROM MEXICO (Chas. E. Blaney, mgr.): Paterson, N. J., Aug. 9.
A LITTLE OUTCAST (E. J. Carpenter): Elgin, Ill., Aug. 19, De Kalb 20, Savanna 21, Dubuque, Ia., 22, Dyersville 23, Manchester 24, Olewine 25.
A RUNAWAY MATCH (Webster Cullison, mgr.): Roanoke, Va., July 30-Aug. 4, Norfolk 6-11.
A STRENUOUS LIFE (Joe Weber, mgr.): Chicago, Ill., July 29—indefinite.
A WIFE'S SECRET (Spencer and Aborn, mgrs.): Columbus, O., Aug. 2-4, Dayton 6-8, Richmond, Ind., 9, Anderson 11.
AT CRIPPLE CREEK (Eastern; E. J. Carpenter, mgr.): Wilmington, Del., Aug. 9-11.
AT CRIPPLE CREEK (Western; E. J. Carpenter): Ft. Wayne, Ind., Aug. 5, Indianapolis 6-8, Danville, Ill., 9, Decatur 10, Hannibal, Mo., 11.
AT THE WORLD'S MERCY (Spencer and Aborn, mgrs.): Pittsburgh, Pa., July 28-Aug. 4, Cincinnati, O., 5-11.
ACROSS THE PACIFIC (Chas. E. Blaney, mgr.): Brooklyn, N. Y., July 28-Aug. 4, New York city 6-11.
ALDRICH, CHARLES T. (A. H. Woods, mgr.): Pittsburgh, Pa., Aug. 6-11.
ARDEN, EDWIN: Chicago, Ill., June 25—indefinite.
BILLY THE KID (Ben Bass, mgr.): Boonton, N. J., Aug. 8, Elizabeth 9-11.
BEDFORD'S HOPE (Lincoln J. Carter, mgr.): Chicago, Ill., July 8—indefinite.
BERTHA, THE SEWING MACHINE GIRL (Al. Woods, mgr.): Plainfield, N. J., Aug. 2, Boston, Mass., 4-11.
BROWN OF HARVARD (Henry Miller, mgr.): Chicago, Ill., June 9—indefinite.
CHINATOWN CHARLIE (A. H. Woods, mgr.): Cleveland, O., July 30-Aug. 4, Detroit, Mich., 6-11.
HOW HEARTS ARE BROKEN: Detroit, Mich., July 29-Aug. 4.
KING OF THE WILD WEST (Chas. E. Blaney, mgr.): Elizabeth, N. J., Aug. 3, Wilmington, Del., 6-8, Johnstown, Pa., 9, Altoona 10, 11.
KNOTT, ROSELLE (Sweely, Shipman and Co., mgrs.): Caribou, Me., Aug. 1, Houlton 2, Calais 3, Eastport 4, Bar Harbor 8, Belfast 9, Camden 10.
MY WIFE'S FAMILY (W. McGowan, mgr.): Traverse City, Mich., Aug. 1, Frankfort 2, Ludington 3, Oshkosh, Wis., 5, Fond du Lac 6, Antigo 8, Merrill 9.
NETTIE, THE NEWSGIRL: Kansas City, Mo., July 29-Aug. 4, St. Louis 5-11.
OLD ISAACS OF THE BOWERY (Chas. E. Blaney, mgr.): Buffalo, N. Y., July 30-Aug. 4, Cleveland, O., 6-11.
ON DANGEROUS GROUND (Vance and Sullivan, mgrs.): New York city Aug. 11-18.
OUR OLD KENTUCKY HOME (Wm. Haywood, mgr.): Ontonagon, Mich., Aug. 1, Washburn, Wis., 2, Iron River 4, Cloquet, Minn., 6, Two Harbors 7, Tower 8, Ely 9, Virginia 10, Hibbing 11, 12.
POWER OF MONEY (A. H. Woods, mgr.): Hoboken, N. J., Aug. 11, Baltimore, Md., 13-18.
QUEEN OF THE CIRCUS (Elmer E. Vance, mgr.): Pittsburgh, Pa., Aug. 6-11.
QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): Plainfield, N. J., Aug. 4, New York city 6-11.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): New York city July 28-Aug. 4, Buffalo, N. Y., 6-11.
RULED OFF THE TURF (A. H. Woods, mgr.): Burlington, N. J., Aug. 11, Elizabeth 13-15.
RUSSELL BROTHERS (Chas. E. Blaney, mgr.): Baltimore, Md., Aug. 6-11.
SECRETS OF THE POLICE (A. H. Woods, mgr.): Plainfield, N. J., Aug. 9, Philadelphia, Pa., 11-18.
SUNNY SOUTH (J. C. Rockwell, mgr.): Nantasket Beach, Mass., July 2-Sept. 3.
THE CONVICT'S DAUGHTER: Washington, D. C., Aug. 6-11.
THE CURSE OF DRINK (Chas. E. Blaney, mgr.): New York city Aug. 6-11.
THE DAUGHTERS OF MAN: Chicago, Ill., July 30-Aug. 4.
THE FAST MAIL (Scott and Fraynor, mgrs.): Indianapolis, Ind., July 30-Aug. 1, Dayton, O., 2-4, Hamilton 5, Dayton 6-8, Lima 10, Ft. Wayne, Ind., 11.
THE FOUR CORNERS OF THE EARTH (Klimt and Gazzolo, owners; Frank Gazzolo, mgr.): Louisville, Ky., Aug. 12-18.
THE GAMBLER OF THE WEST (A. H. Woods, mgr.): New York city July 30-Aug. 4, Newark, N. J., 6-11.
THE GIRL OF THE GOLDEN WEST (David Belasco, mgr.): New York city Aug. 6—indefinite.
THE GREAT JEWEL MYSTERY (Chas. E. Blaney, mgr.): Baltimore, Md., Aug. 6-11.
THE KING OF DIAMONDS (Louis Heminway, mgr.): New York city July 28-Aug. 4, Brooklyn, N. Y., 6-11.
THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.
THE LION AND THE MOUSE (Western; Henry B. Harris, mgr.): Chicago, Ill., May 28—indefinite.
THE MILLIONAIRE DETECTIVE (Chas. E. Blaney, mgr.): New York city Aug. 6-11.
UNCLE JOSH PERKINS (Western; H. H. Frazee, prop.): Marshfield, Wis., Aug. 1, Neillsville 2, Chippewa Falls 3, Stillwater, Minn., 4, St. Cloud 5.
UNCLE JOSH SPRUCEBY (Eastern; Hanks and Frazee, mgrs.): Chicago, Ill., July 29-Aug. 11.
UNCLE TOM'S CABIN (Al. W. Martin, mgr.): Peru, Ind., Aug. 8.
WILD NELL, A CHILD OF THE REGIMENT (Chas. E. Blaney, mgr.): Philadelphia, Pa., Aug. 4-11.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass., April 14—indefinite.
ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALBEE (Edw. F. Albee, prop.): Providence, R. I., May 7—indefinite.
ALLEN: Tacoma, Wash., May 28—indefinite.
BARNARD: Montreal, Can., July 2—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BELLOWS: Denver, Col., May 26—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., May 14—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BROWN-BAKER: Milwaukee, Wis., May 28—indefinite.
BUFFINGTON STOCK (D. A. Buffington, mgr.): Fall River, Mass., April 17—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
BURKE, J. FRANK (John W. Barry, mgr.): Fall River, Mass., April 12—indefinite.
CALIFORNIA (Smith and Fredericks, mgrs.): Sacramento, Cal., June 11-Sept. 30.
CAPE THEATRE: Portland, Me., June 16—indefinite.
CRAIG, JOHN: Boston, Mass., June 25—indefinite.
CRAWFORD, EDNA ARCHER: Troy, N. Y., July 2—indefinite.
DAVIS, HARRY: Pittsburgh, Pa., June 25—indefinite.
DOUGLAS, BYRON: Spokane, Wash., April 30-Aug. 18.
EMPIRE: Providence, R. I., May 28—indefinite.
FAWCETT (Geo. Fawcett, mgr.): St. Paul, Minn., June 4—indefinite.
FERRIS' STOCK: Minneapolis, Minn., July 1-Sept. 22.
FULLER, ETHEL: St. Louis, Mo., May 28—indefinite.
FULTON: Lincoln, Neb., May 14—indefinite.
GEM: Portland, Me., June 18—indefinite.
GILMORE: Topeka, Kan., May 21—indefinite.
GLASER, VAUGHAN: Columbus, O., July 16—indefinite.
HARTFORD: Cleveland, O., April 2—indefinite.
HATHAWAY: New Bedford, Mass., May 14—indefinite.
HATHAWAY (Barwald and Leffingwell, mgrs.): Lowell, Mass., April 16—indefinite.
HAWTHORNE THEATRE (C. T. Jackson, mgr.): Clear Lake, Ia., June 18—indefinite.
HERMANN, SELMA: Chicago, Ill., June 25—indefinite.
HIGHLAND PARK (Nathan Appel, mgr.): York, Pa., June 18—indefinite.
HOLDEN (Holden Brothers, mgrs.): Grand Rapids, Mich., May 14—indefinite.
HUNTER-BRADFORD: Worcester, Mass., July 30-Aug. 11.
HUNTINGTON, WRIGHT: Lawrence, Mass., July 2—indefinite.
KING (Joseph King, mgr.): Terre Haute, Ind., May 28—indefinite.
LIVINGSTONE STOCK (F. H. Livingstone, mgr.): Peoria, Ill., June 18—indefinite.
McCULLUM (Bartley McCullum, mgr.): Portland, Me., May 28—indefinite.
MAJESTIC: Utica, N. Y., June 18—indefinite.
MATTICE (W. B. Mattice, mgr.): St. Thomas, Ont., June 11—indefinite.
MITCHELL: Lancaster, Pa., June 4—indefinite.
MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 18—indefinite.
PEOPLE'S: Cedar Rapids, Ia., May 21—indefinite.
PEOPLE'S: Kansas City, Kan., April 16—indefinite.
POLI'S (S. Z. Poli, mgr.): Waterbury, Conn., May 7—indefinite.
POLI'S (S. Z. Poli, mgr.): Hartford, Conn., May 28—indefinite.
POLI'S: Bridgeport, Conn., May 21—indefinite.
POLI'S (S. Z. Poli, mgr.): Springfield, Mass., May 21—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
REDNER: Adrian, Mich., June 2—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., July 2—indefinite.
STAR: Portland, Ore., July 9—indefinite.
SUBURBAN GARDENS: St. Louis, Mo., May 20—indefinite.
TUCKER, ETHEL (Mack Brothers, mgrs.): Los Angeles, Cal.—indefinite.
ULRICH: Los Angeles, Cal., April 15—indefinite.
VALE, LOUISE (Travers Vale, mgr.): Rochester, N. Y., June 18-Aug. 4.
VALLAMONT (Lyman A. Pray, mgr.): Williamsport, Pa., June 11—indefinite.
WAYNE STOCK: Evansville, Ind., June 25—indefinite.
WHITE'S: Marietta, Wis., June 3-Sept. 1.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

BARRIE, EDWIN: Chanute, Kan., July 23-Aug. 4.
BOSTON COMEDY (H. Price Webber, mgr.): Augusta, Me., July 2—indefinite.
BUNTING, EMMA (Earl Burgess, mgr.): Burlington, Vt., July 23-Aug. 11.
BURGESS, EARL (Geo. K. Robinson, mgr.): Amsterdam, N. Y., July 23-Aug. 11.
BURGESS, EARL (Fred A. Hayward, mgr.): Glens Falls, N. Y., July 23-Aug. 11.
BURGESS, EARL (F. E. Sherry, mgr.): Perth Amboy, N. J., July 23-Aug. 11.
CHASE-LISTER THEATRE (Glenn E. Chase, mgr.): Iola, Kan., July 22-Aug. 4.
CHICAGO STOCK (Chas. H. Rosskam, mgr.): Alpena, Mich., July 30-Aug. 4, Port Huron 6-11.
CRADOC-NEVILLE (William Cradoc, mgr.): Cumberland, Md., June 11-Aug. 6.
CUTTER STOCK (Wallace R. Cutter, mgr.): Richmond, Ind., July 30-Aug. 4, New Castle, Ind., 6-11.
DANIEL, MAUD: Mobile, Ala., July 9—indefinite.
FERRIS COMEDIANS (Harry Bubb, mgr.): Wausau, Wis., July 16-Aug. 4, Green Bay 5-11.
HALL, DON C.: De Kalb, Ill., July 30-Aug. 4, Kankakee 6-11.
HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Bloomington, Ind., July 17—indefinite.
HARRISON AND SUTHERLAND: Sedalia, Mo., July 22-Aug. 4.
HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Gouverneur, N. Y., July 30-Aug. 4.
HILLMAN, MAY (Ernest Schnabel, mgr.): Buckroe Beach, Hampton, Va., May 27—indefinite.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Sandusky, O., April 30-Aug. 15.
HIMMELEIN'S IMPERIALS (John A. Himmelein, mgr.): Sandusky, O., May 14-Aug. 16.
HOWARD-DORSET (Geo. B. Howard, mgr.): Sioux City, Ia., June 10—indefinite.
HOYT COMEDY (H. G. Allen, mgr.): Clinton, Ill., July 30-Aug. 4, Saybrook 6-11.
HUNT STOCK (M. A. Hunt, mgr.): Grand Marais, Mich., July 30-Aug. 4.
KENNEDY PLAYERS: Higginsville, Mo., July 30-Aug. 4, Holden 6-11.
MACMILLEN PLAYERS (Don Macmillen, mgr.): Springfield, Mo., July 22-Aug. 4, Pittsburg, Kan., 5-11.
MACK SWAIN THEATRE: Seattle, Wash., May 27—indefinite.
MARKS BROTHERS (R. W. Marks, mgr.): Perth, Ont., April 23—indefinite.
MATHES, CLARA: Peoria, Ill.—indefinite.
MORGAN-PEPPLE: Savanna, Ill., Aug. 1-3, Ft. Madison, Ia., 4, 5, La Plata, Mo., 6-10, Butler 11.
MYRKLE-HARDER (Eastern; Wm. H. Harder, mgr.): Wilkes-Barre, Pa., July 16-Aug. 4.
MYRKLE-HARDER (Southern; Latimore and Leigh, mgrs.): Mansfield, O., July 30-Aug. 5.
MYRKLE-HARDER (Western; Eugene J. Hall, mgr.): Mansfield, O., July 30-Aug. 5, Newark, O., 6-11.
OSMAN STOCK (John Osman, mgr.): Parkersburg, W. Va., July 23-Aug. 4.
PAIGE, MABEL (Henry W. Willard, mgr.): Jacksonville, Fla., May 14—indefinite.
PARTETON SISTERS (F. S. Whitham, mgr.): Brantford, Ont., July 1—indefinite.
PAYTON SISTERS (C. Stafford Payton, mgr.): Paris, Tex., July 23-Aug. 4.
SOTHERN, CHAUNCEY L. (Roland A. Osborne, mgr.): Asheville, N. C., June 25—indefinite.
STUTZ THEATRE (L. E. Peterson, mgr.): Baton Rouge, La., June 25—indefinite.
TAYLOR STOCK CO. (H. W. Taylor, mgr.): New Bedford, Mass., July 2-Aug. 18.
VAN DYKE AND EATON (F. Much, mgr.): Keokuk, Ia., July 15-30, Springfield, Ill., Aug. 1-16.
WALLACK'S THEATRE CO. (Northern; Dubinsky Bros., mgrs.): Rock Island, Ill., July 6—indefinite.
WALLACK'S THEATRE CO. (Southern; Dubinsky Bros., mgrs.): Lincoln, Neb., July 30-Aug. 12.
WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia.—indefinite.
WINNINGER BROTHERS' OWN: Winona, Minn., July 30-Aug. 11, Eau Claire, Wis., 13-18.
YOUNG, EDWIN: Tarrytown, N. Y., July 30-Aug. 6.

OPERA AND EXTRAVAGANZA.

AUGUSTIN DALY MUSICAL COMEDY (J. C. Duff, mgr.): Denver, Col., June 9-Sept. 1.
CASTLE SQUARE OPERA: Boston, Mass., June 4—indefinite.
DELMAR GARDEN OPERA: St. Louis, Mo., May 27—indefinite.
HIS HONOR THE MAYOR: New York city May 26-Aug. 25.
IDORA PARK OPERA: Oakland, Cal., May 28—indefinite.
KENDALL MUSICAL COMEDY: Portland, Ore., June 10—indefinite.
LEO ADDE OPERA CO. (Leo Adde, mgr.): Mobile, Ala., July 30—indefinite.
MANHATTAN OPERA: Elmira, N. Y., June 4—indefinite.
POLLARD LILIPUTIAN OPERA (C. A. Pollard, mgr.): Brandon, Man., July 30-Aug. 4, Kenora 6-8, Ft. Williams 9-11.
ROYAL OPERA: Des Moines, Ia., May 21—indefinite.
SAN FRANCISCO OPERA: Boise City, Ida., July 23-Aug. 18.
SEEING NEW YORK: New York city June 4—indefinite.
THE GOVERNOR'S SON (Cohan and Harris, mgrs.): New York city June 4—indefinite.
THE HAM TREE (Klaw and Erlanger, mgrs.): New York city July 30—indefinite.
THE LAND OF NOD: Chicago, Ill., July 9—indefinite.
THE MAN FROM NOW (Henry W. Savage, mgr.): Boston, Mass., May 28—indefinite.
THE SOCIAL WHIRL (Shubert Bros., mgrs.): New York city April 7—indefinite.
THE VANDERBILT CUP (Liebler and Co., mgrs.): Chicago, Ill., July 29—indefinite.
TWIDDLE TWADDLE (Joe Weber, mgr.): Manhattan Beach, L. I., Aug. 6-18.

MINSTRELS.

BRYANT'S (G. W. Englebreth, mgr.): Indianapolis, Ind., July 30-Aug. 11.
De RUE BROTHERS' (Billy De Rue, mgr.): Tupper Lake, N. Y., Aug. 2, Saranac Lake 3, Lake Placid 4, Au Sable Forks 9, Keeseville 10, Mineville 11.
DONNELLY AND HATFIELD (Al. G. Field, mgr.): Mechanicsburg, O., Aug. 4, Upper Sandusky 6, Wauseon 7, Bryan 8, Van Wert 9, Celina 10, St. Marys 11.
FIELD, AL. G.: Urbana, O., Aug. 8, Findlay 9, Fremont 10, Elyria 11.
GORTON'S (C. C. Pearl, mgr.): Haverstraw, N. Y., Aug. 1, Cornwall 2.
VOGEL'S BIG CITY MINSTRELS (John W. Vogel, mgr.): Columbus, O., July 30-Aug. 1, Delaware 2, Marysville 3, Springfield 4, Circleville 6, Portsmouth 7, Chillicothe 8, Dayton 9-11.

VARIETY.

IDEAL EXTRAVAGANZAS: Pittsburgh, Pa., July 28-Aug. 4.
LAFAYETTE STOCK BURLESQUE: Buffalo, N. Y., June 4—indefinite.
LYCEUM STOCK BURLESQUE: Washington, D. C., June 4—indefinite.
STAR STOCK BURLESQUE: Toronto, Can., June 4—indefinite.
THE AVENUE GIRLS (Drew and Campbell, mgrs.): Cleveland, O., Aug. 4-11.

CIRCUSES.

AITON AND ANDERSON'S: Lawton, Mich., Aug. 1, Benton Harbor 2, Buchanan 3, St. Joseph 4.
BOSTOCK'S ANIMALS: Coney Island, N. Y., May 21—indefinite.
FOREPAUGH AND SELLS BROTHERS: Provo, U., Aug. 2, Logan 3, Pocatello, Ida., 4.
GENTRY BROTHERS: Chicago, Ill., July 9-Aug. 18.
KENNEDY'S WILD WEST: Boston, Mass., June 18—indefinite.
NORRIS AND ROWE'S: Winnipeg, Man., Aug. 1, 2, Emerson 3, Reed Lake Falls, Minn., 4.
RINGLING BROTHERS: Michigan City, Ind., Aug. 1, Kalamazoo, Mich., 2, Battle Creek 3, Hillsdale 4.

MISCELLANEOUS.

CHAMBERLAIN AND HIS BAND: Binghamton, N. Y., May 28—indefinite.
DUSS AND HIS BAND (Frederick Phinney, mgr.): Winnipeg, Can., July 30-Aug. 11.
FISCHER'S MILITARY BAND (Chas. M. Fischer, mgr.): New Orleans, La., May 15—indefinite.
HERBERT, VICTOR, AND HIS ORCHESTRA: Willow Grove Park, Philadelphia, Pa., July 8-Aug. 11.
HERRMANN THE GREAT: Quebec, N. S., July 31, Aug. 1, Sherbrooke 2, Three Rivers 3, 4, Montreal, Can., 6-11.
INNES (G. C. Lee, mgr.): Minnetonka, Minn., Aug. 5-11.
KILTIES' BAND (T. P. J. Power, mgr.): Chicago, Ill., July 29-Aug. 11.
PAIN'S ERUPTION OF VESUVIUS (H. B. Thearle, mgr.): Chicago, Ill.—indefinite.
PAIN'S ERUPTION OF VESUVIUS (Al. Dolson, mgr.): Kansas City, Mo., July 21-Aug. 3, St. Paul, Minn., 6-11.
PAIN'S ERUPTION OF VESUVIUS (H. J. Pain, mgr.): Manhattan Beach, L. I., June 23—indefinite.
PRESCELLE AND MAGOON (Hypnotists; F. Willard Magoon, mgr.): Barton, Vt., May 16-Sept. 3.
PRYOR, ARTHUR, AND HIS BAND (Don W. Stuart, mgr.): Asbury Park, N. J., July 9—indefinite.
ROYAL ARTILLERY BAND (Joseph De Vito, mgr.): Baltimore, Md., June 4-Sept. 16.
SEVENGALA (Walter Mack, mgr.): Chatham, Ont., July 30-Aug. 4, Berlin 6-11.
SLAFER'S MARINE BAND: Brighton Beach, L. I., June 9—indefinite.

(Received too late for classification.)

ACKART'S COMEDIANS (F. Carlos Ackart, mgr.): Anderson, Ind., July 30-Sept. 1.
BANDA ROSSA: Kansas City, Mo., July 29-4.
BLACK PATTI TROUBADOURS (Voelckel and Nolan, props.; R. Voelckel, mgr.): Liberty, N. Y., Aug. 4, Monticello 6, Port Jervis 7, Middletown 8, Newburg 9, Saratoga 10, Cohoes 11.
DANDY DIXIE MINSTRELS (Voelckel and Nolan, props.; John J. Nolan, mgr.): Washington, D. C., Aug. 4-11.
DE PEW-BURDETTE STOCK (Thos. E. De Pew, mgr.): Fort Smith, Ark., July 29-Aug. 12.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Oelwein, Ia., July 30-Aug. 4.
KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Ellsworth, Me., Aug. 2-4, Calais 6-11.
KINGSLEY-RUSSELL (E. B. Russell, mgr.): Bowling Green, Mo., Aug. 6-18.
LESLIE, ROSABELLE (Sim Allen, mgr.): Scranton, Pa., July 30-Aug. 4, Wilkes-Barre 6-11.
MACKAY'S EUROPEAN CIRCUS (Andrew Mackay, mgr.): Campbelltown, O., Aug. 2, Paris 3, Falmouth, Ind., 4.
MURRAY AND MACKAY (John J. Murray, mgr.): Athens, O., July 30-Aug. 18.
ON THE BRIDGE AT MIDNIGHT (Western; I. Kent Cohn, mgr.): St. Cloud, Minn., Aug. 12, Brainerd 13.
POYNTER, BEULAH (Nixon and Co., mgrs.): Rochester, Ind., Aug. 1, Benton Harbor, Mich., 2, Plymouth, Ind., 3, Mishawaka 4, Hastings, Mich., 6, Three Rivers 7, Lansing 8, Owasso 9.
PRIMROSE'S MINSTRELS: Plattsburg, N. Y., Aug. 1, Burlington, Vt., 2, Glens Falls, N. Y., 3, Saratoga 4, Albany 6, Pittsfield, Mass., 7, Great Barrington 8, Fitchburg 9, Nashua, N. H., 10, Portsmouth 11.
ROBINSON'S SHOWS, JOHN: Galion, O., July 30, New Lexington 31, Glouster Aug. 1, Gallipolis 2, Middleport 3, Charleston, W. Va., 4, Roncevert 6, Covington, Va., 7, Clifton Forge 8.
THE COWBOY GIRL (Eastern; Kilroy and Britton, mgrs.): Chicago, Ill., Aug. 5-11.
THE COWBOY GIRL (Western; Kilroy and Britton, mgrs.): Waukegan, Ill., Aug. 5, La Porte, Ind., 6, Tipton 8, Bluffton 10, Hartford City 11.
THE LITTLE CHERUB (Charles Frohman, mgr.): New York city Aug. 6—indefinite.
THE MIDNIGHT FLYER (Northern; Anson Varney, mgr.): Benton Harbor, Mich., Aug. 1-6, Union City 7, Battle Creek 8, Plainwell 9, Eaton Rapids 10, Lansing 11.
THE MIDNIGHT FLYER (Western; Ed Anderson, mgr.): Hammond, Ind., Aug. 5, Rensselaer 6, Sheldon, Ill., 7, Monticello, Ind., 8, Brookston 9, Williamsport 10, Danville, Ill., 11.
UNCLE TOM'S CABIN (Leon W. Washburn, mgr.): Somerville, N. J., Aug. 1, Bound Brook 2, Cranford 4, Roselle 6.

OPEN TIME.

CONNECTICUT.—Bristol—Opera House, in September and October.
ILLINOIS.—Beardstown—Grand Opera House, Oct. 15-20, Nov. 7-10, 12, 24, 26-30, Dec. 1, 3-8, 15, 17-22, 27-29, 31.
INDIANA.—Madison—Grand Opera House, August and September.
LOUISIANA.—Morgan City—Evangeline Theatre, September, Oct. 1-17, 19-24, 26-31, November.
MICHIGAN.—Marshall—New Theatre, in September.
NEBRASKA.—Beatrice—Paddock Opera House, Sept. 1-17, Oct. 8, 17-27, 29, Nov. 23, 24, 26, 27, Dec. 1, 7, 8, 10, 17, 21-31, Jan. 17-31.
McCook—New Opera House Oct. 4-6.
NEW YORK.—Millerton—Benedict Opera House, August and September.
PENNSYLVANIA.—Renovo—Kane's Theatre, Sept. 1-12, 19-29, Oct. 1-9, 15-20, Nov. 1-14, 19-27, 30, Dec. 10-13, 24-29.
WISCONSIN.—Antigo—Opera House, in October.
Chippewa Falls—New Theatre, Sept. 17-23 (Fair).

LETTER LIST.

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WOMEN.

Avis, Imogen, Louise Agar, Maud Allen, Fanny Argyle, Eleanora Allen, Louise Auber, Blanche Atkinson Armand, Mrs. J. K. Adams, Dorrit Ashton.

Bryant, Mollie Green, Alice Bradley, Elvia Bates, Blanche Burnham, Adelaide Boothby, Beatrice Balfour, Freda Bashay, Violet Barney, Norma Beaux, Laura Biggar Bennett, Mrs. R. F. Bowden, Bertha Bernstein, Raymond Belmont, Mrs. Harry Bulger, Maude Grafton Bates, Edythe Bryan, Mrs. G. D. Briscoe, Mrs. Rose Laura Bartling, Lillian Blauvelt, Mary Boyce, Helen Burke, Mrs. Geo. Barnum, Marguerite Blake, Maud Blair, Violet Black, Eva Bennett, Florence Bindley, Edna Bert, Blanche Bowers.

Carew, Evelyn, Katie Colven, Ida Carlisle, Jean Calduire, Rosalind Coghlan, Edith Curtis, Mrs. Celia Clay, Henrietta Crossman, Gladys Crawford, Stella Carl, Marie Claire, Irene Crommell, Louise Closser, Jeannette Connor, Mrs. W. D. Crimans, Mrs. Fannie Clifford, Sylvester Cornish, Pauline Chadwick, Gladys Claire, Mary Conwell, Phyllis Carrington, Genevieve Elizabeth Carswell, Carinne Carkeek, Lillian Coleman, Mrs. Margaret Cobb, Mrs. Gwendoline Coates, Edna Collins, Faith Collins, Marguerite Calla.

Dilson, Mrs. R. J., Mrs. Dalby, Gertrude De Mont, Druid De Wolfe, Alice Davis, Nane Davies, Bertha Dale, M. Donico, Helen De Monde, Gladys Dumas, Ethel De Campa, Margie Dow, Ethel Davies, Beatrice De Vere, Nane Daveen, Bert Dean, Eugene Du Bois, Loraine Dreux, Margaret Dunne.

Everts, Louise, Lizzie Ellet, Mrs. M. A. Edwards, Mabel Esmeralda, Marie Earle, Gracie Emmons, Mona Eames, Grace Elliston, Jennie A. Eustice, Gertrude Emerson.

Fairmont, Olive, Eunice Fitch, Elfie Fay, Winifred Florence, May Fiske, Mrs. W. C. Fields, Marie Franklin, Pauline Frederics, May Fermier, Mrs. Richard Ferris, Bessie Franklin, Pauline Fuller, Minnie Fuller, Pauline Fletcher, Josephine S. Firth, Mary Elizabeth Forbes, Mary Fairchild, Fanny Fields.

Gilbert, Orrie, Katherine Gemmill, Alice Gray, Lucile Geary, Mrs. I. G. Guise, Viola Gillette, Mae Gillette, Katherine Goodrich, Annie Girard, Genevra Gould, Emma Lou Giffin, Lizzie Goode, Mrs. Sophie Rowley Gordon, Amelia Gardner, Kitty Greene.

Hein, Mrs. Sol, Grace Hoyt, Ani Hill, Catherine Howland, Mrs. Louise C. Hewes, Marie Horton, Marie Hager, May Harrison, Isabel Hall, Ida Haverton, Mabel Haslett, Flossie Hope, Mabel Hastings, Vinniel Hawkins, Grace Huntington, Isabelle Hutchinson, Blanche Holt, Mrs. Melville Holtz, Violet Hampton, G. B. Haskins, Blanche Hall, Florence Hadley, Helen Howell, Laura Nelson Hall, Frances Hamilton, E. Hunter, Aleste Heider, Harriet C. Hart, Maude Harrison.

Ibbottson, Frances, Beatrice Irvin.

Janson, Marie, Violet Jewell, Marion Pollock Johnson, Marie Johnson, Aphie James, Adele Jackson, Estelle F. Joyce, Vernona Jarbeau.

Killani, Cora, Maysie Kavanaugh, Lulu Klein, Lottie Kendall, Mrs. James Kearney, Mae Kahn, Isabell C. King, Kit Kildare.

Lawrence, Gertrude, Marion Longfellow, Mollie Launders, Margaret Le Marr, Laura Lang, Leona Leigh, Jessie Lansing, Irma La Pierre, Bessie Lee, Emily Lytton, Gene Luneska, Carolyn Allen Lee, Louise Lydmith, Alice Lonnon.

Myers, Isabel, Eda M. Means, Mortimer Martine, Louise Margaret, Nina Morris, Katherine Montague, Louise Manning, Julia Marlowe, Julia Marshall, Grace Marble, Anna More, Delma Maynard, Maude Mordaunt, Deronda Mayo, Florrie Mace, Kathleen Moore, Irene Moore, Grace Merritt, Cassie Martin, Irine Mirror, Leila McIntyre, May McCabe, Helen McLeod, Florence Marty, Caroline McLean, Caroline K. McCord.

Nelson, Kittie.

O'Madigan, Isabel.

Palmer, Frances, Jane Payton, M. Purcell, Kathryn Powell, Rose B. Parker, Camille Personi, Hattie Perry, Susanna Perry, M. P. Palmer.

Rial, Louise, Belle Robinson, Margaret Ryan, Kathryn Riodan, Lillian Rockwell, Lillian Raymond, Louise Rice, J. Wilkin Rusk, Lansing Rowan, Mirian C. Richardson, Orma Raymond, F. A. Robbins, Laura Rchie, Leah Russell, Julie Ring, Dorothy W. Rogers, Hattie Richardson, Margaret M. Rork, Phyllis Rankin, Sadie Radcliff, Frances Ring.

Southerland, Margaret, Allia Spooner, Gertrude Swiggett, Sara Sumner, Lavinia Shannon, Gertie Shorpe, Louise Sanford, Alice Shaw, Elise J. Steele, Blanche Shirley, Vera Stally, Mable Stanton, Ella Snyder, Marie Selwyn, Myrtle C. Shaw, F. E. Spooner, Amy Sumners, Hazel Silliman, Dorothy Scott, Bessie Stewart, Lous Scarsdale.

Thompson, Ruth Blake, B. T. Taylor, Helen S. Taylor, Otis Turner, Pearl T. Tale, Gertie Tullette, Lillian Taylor.

Vashil, Mable, Jennie Voders, Maude Vanning, Hattie Van Buren, Edyth Von Luke, Ida Vernon.

Walker, Lucille Allen, Nona West, Edith Warren, Blanche Walsh, Helen Webster, Elinor P. Whitney, Adele Wilburn, Georgie Worthington, Eugenie Woodward, Margaret Whipple, George White, Ivy Williams.

Zell, Ada.

MEN.

Andrews, W. C., Paul Anderson, Ernst Arancoul, Archille Abbott, Jos. Adelman, James W. Ashley, Richard Anderson, Charles Arthur, Chas. H. Acker, Manuel Alexander, Dan A. Anderson.

Buhler, Richard, Chas. Brown, J. E. Boylan, John T. Burke, J. Brinsmead, Harry Blakemore, Emile Barrangur, Geo. Berkley, Frank Byrne, James Bliss, Lawrence Brooks, James A. Beall, Wm. Beach, Fred Bigelow, Mr. Burt, E. C. Bilton, J. L. Brandt, Joseph H. Benner, Fred C. Berger, Guy T. Bennett, Oscar G. Briggs, J. F. Burrill, W. W. Blair, Irwin Booker, R. A. Bennitt, Frank H. Bright, Edwin Baker, Hayden Brooks, George Berry, Carlton S. Burton, W. H. Blandell.

Cunningham, W. C., Hastings Clauson, Chas. Chandos, C. R. Cranfurd, Arthur Charwaite, C. T. E. Clay, Ormsby Court, A. L. Chaplin, Fred Collier, C. Campbell, Jas. W. Castle, Maurice Campbell, J. D. Cane, Emmett Corrigan, Robt. I. Cohen, C. H. Cooper, Warren Cook, Walter Colligan, E. H. Cote, W. C. Conners, J. E. Coutts, Harry W. Collins, E. O. Connor, Ed W. Cook, Bert Caber, Herbert Corthell, Richard Carle, Wm. I. Cohan.

Davis, Harvey C., Dale Deveraux, Erroll Dunbar, Victor De Lacy, E. A. Dodge, Chas. Drew, Roland H. Decker, John Dempsey, Stanley Darke, Chas. Dickson, Thomas F. Donnely, Harry Davenport, D. G. Davidson, J. A. Dewey, Herbert Deuten, Chas. Dade, E. G. Davidson, Leo Dietrichstein.

Eaton, Elwyn, Chas. E. Eldridge, Tom Eck, Howard Ewing, James Edlam, W. C. Elmendorf, Chas. Evans.

Ferrell, Fred, Ed Fowley, Mark Fuller, Clinton P. Finy, Geo. Francis, Chas. Farrington, Irving S. Finn, W. S. Freed, Harry Fern, George Farron, W. E. Ferguson, Harry Farnham, Fred Frear, Fred Fourpaugh, A. Farrington.

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Irvington, H. E.

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Robertson, Donald, Frank A. Robbins, Harrington Reynolds, McKee Rankin, Frank Raymond, P. B. Robinson, Ed. Redway, Clarence Rogerson, Wilkie Rusk, Chas. Ross-Kaw, Fred Ray, Bob Chas. Rich, James B. Rammind, Nelson S. Ross, John Rehauser, John Rousome, D. R. Ryan, Craig Royiston, Geo. Roberts, Ben Roth, John R. Rogers, Thos. W. Ross.

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Wilber, A. R., Andrew Waldron, S. S. Wiltsie, Fred or Ella Wilson, J. Albert Wallerstadt, B. R. West, Paul West, Woods-Browning Stock Co., A. H. Westfall, Raymond Whitaker, Townsend Walsh, W. B. Watson, Harold Williams, Geo. Walker, Chas. F. Wiegard, Eugene Woodward, Emmitt Whitney, Noble O. Weaver, James B. Waite, Fred Weston, A. J. Wolfe, Richard Warner, Frederick Ward, Ward and Kidder, Jos. Williams.

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DAVID GARRICK.

An Appreciative Monograph on a Great Player by Sir Theodore Martin.

A monograph on David Garrick by Sir Theodore Martin, reprinted from an article originally published in the *Quarterly Review* for June, 1868, together with three other monographs of Macready, Rachel and Baron Stockmar, has recently been issued in book form by E. P. Dutton and Company. Though this study of the greatest of English actors was originally made almost forty years ago, it is still unique as one of the few theatrical biographies composed with the same adequate skill, sympathy and care as is more often found in the lives of great writers and diplomatists. Garrick is the hero of those ninety pages. However, the enthusiasm of the biographer is well considered, for every point brought out in favor of his subject is painstakingly argued and underscored. By all means let a man's biographer be his ardent and admiring friend, eager and able to sustain the controversy in his behalf. Who would devote his energy to recording the deeds of a man for whom he lacked any stanch respect? Let the cynical biographer go down as the man who could not express except in writing the full extent of his envy. It is a satisfaction to feel that any author can be so heartily enamored of his task, so truly in harmony with his subject.

David Garrick, as is not generally understood,

David Garrick (Gainsborough).

was on the paternal side of pure French extraction. His paternal grandfather, David Garric or Garrique, was a French Protestant who escaped from that country after the revocation of the edict of Nantes, and who was shortly afterward joined in London by his wife. Peter, their first child, they succeeded in bringing to England some two years later; but only after the family had already been augmented on British soil. Of the several children only Peter, Jane and David survived. David grew up and became a prosperous wine merchant in Lisbon. Peter, the older brother, entered the army in 1706, enlisting with a regiment quartered at Lichfield, where, about a year and a half after obtaining his commission he married Arabella Clough, the daughter of a clergyman and possessed of as little worldly wealth as himself.

Peter Garrick had ten children, seven of whom lived to maturity. David—the great David Garrick—was the third in this family, being born at the Angel Inn, Hereford, on Feb. 19, 1716, while his father, then a lieutenant of dragoons, was on recruiting service. The father and mother were blessed with a great mutual love which went far to compensate them for the hardships and privations incidental to raising a large family on the most scanty income.

David, who got his early education at the local grammar school, had begun to manifest an interest in affairs dramatic before he had reached his eleventh year, by which time his father had enrolled in a marching regiment on half pay. The boy is supposed to have made his first appearance in an amateur performance of Farquhar's Recruiting Officer as Bergeant Kite. This same year he was sent to Lisbon, where he spent several months with his bachelor uncle, who evidently developed an affection for his bright and rather precocious nephew. In 1731 Peter Garrick, the father, went to Gibraltar, leaving his wife in poverty and distressful loneliness. Five years later he returned, only to die the following season. Another year came and went; then his loving wife followed him into the land beyond.

During the absence of their father David and George Garrick were pupils in Samuel Johnson's academy at Edial, whence David sometimes journeyed to London and caught glimpses of the prominent plays and players. When his father returned to England David was nineteen; his quick wit and his ready speech seemed to mark him as especially fit for the career of a barrister. As he was too poor to attend either of the universities, arrangements were made for him to study under the Rev. Mr. Colson. Garrick and Johnson, who was only seven years his senior, went to London together, for the academy at Edial had achieved no financial success, and the ambitious scholar was bent on securing a metropolitan production for his tragedy of Irene.

David Garrick at once got himself admitted to the Honorable Society of Lincoln's Inn. Late in 1737 he spent some months in Rochester with Colson, who was a fine gentleman but literally "daft" with learning. The following year he went back to Lichfield and combined forces with his brother Peter, who had left the navy, entering the wine business with the capital of £1,000 that had been bequeathed to him by his uncle, and the smaller sum which Peter had himself inherited from the same source.

David returned to London to take charge of the business there and to care for his wine vaults in Durham Yard. Macklin, the actor, with whom he had already formed a close acquaintance, described him at that time as "a very sprightly young man, neatly made, of an expressive countenance and most agreeable manners." He was exceedingly popular and the stage was his one subject of conversation. With the assistance of Johnson he had verses published in the *Gentleman's Magazine*; he wrote several dramatic criticisms; his farce, Lethe, had been accepted at the Drury Lane Theatre; and his second farce, The Lying Valet, was ready to be submitted. He was welcome behind the scenes both at Drury Lane and Covent Garden. His literary and histrionic ability had already become widely recognized.

One evening in 1740 David Garrick, taking the place of an actor who chanced to be ill, appeared as harlequin in the early scenes of a performance at the little theatre in Goodman's Fields. Strictly speaking, this was his professional debut. The wine business had not been prosperous, and his natural inclination for the stage was growing beyond all power of restraint. Going to Ipswich with the company from the Goodman's Fields Theatre, he there made his first regular appearance under the name of Lyddal as Aboan in the tragedy of Oroonoko, and followed up his immediate success with several other roles, both comic and tragic. On Oct. 19, 1741, he entered the arena of London theatricals, at Goodman's Fields, in the character of Richard III, being announced as "a gentleman who has never appeared on any stage."

David Garrick's success was instantaneous. At the very outset he revolutionized the stilted and inhuman tragic method which had become an accepted convention with English actors of that period. That the time was ripe for such a revulsion had already been proved by Macklin's performance of Shylock in The Merchant of Venice—an impersonation in which he had astonished the public by treating the character with serious dignity and restoring the Shakespearean text. Garrick, an infinitely greater genius though an unpracticed performer, at his very first effort advanced much further in the same direction; his Richard was full of fire and tense with direct sincerity. He did not pose, he did not rant, he indulged in no studied contortions; he lost himself in the personality of the part he portrayed; he did not imitate; he was so infused with the soul of the character that he merely lived that life over again before the eyes of the astounded audience. As one critic wrote: "He is not less happy in his mien and gait, in which he is neither strutting nor mincing neither stiff nor slouching. When three or four are on the stage with him he is attentive to whatever is spoken, and never drops his character when he has finished his speech, by either looking contemptuously on an inferior performer, unnecessary spitting or suffering his eyes to wander through the whole circle of spectators. His action is never superfluous, awkward or too frequently repeated, but graceful, decent and becoming."

To the credit of English discernment it must be admitted that all the authorities instantly recognised the genius of their new favorite. The little playhouse at Goodman's Fields became crowded with the most fashionable and critical public of London. Instead of his salary of a guinea a night, the manager, Giffard, soon offered him an equal partnership in the enterprise. Quin, the leading exponent of the old school, spoke of Garrick as a "new religion." The actor's versified retort cleverly declared:

> When doctrines meet with general approbation,
> It is not heresy but reformation.

David Garrick was a man of somewhat less than average height, but finely molded, muscular and alert. His actions were elastic and wonderfully precise, never wavering in gesture but always moving exactly and spontaneously in accord with the instinct of the character he was impersonating. In comedy he possessed a vivacity that was perhaps more French than English; in tragedy his intensity and decision dwarfed all comparison. No amount of flattery or adulation could make him forget the dignity and labor of his chosen art. He worked unremittently; on the days when he played he would receive no visitors, and, in the theatre, he never lost the personality of his character while not himself upon the stage. Throughout his life he was a student; he was well read in English, French and Italian literature, he studied Shakespeare from the quartos and folios and made a collection of the first editions of the early dramatists which is still preserved in the British Museum. His magnetic power may largely be attributed to the stupendous vitality of his own inspiration. So to speak, he always acted from the inside out; being utterly transfused with the soul of the character he was impersonating, whatever he did seemed to be the natural consequence of the underlying emotion. He threw his entire mind and body into whatever he undertook; he had no thought of physical exhaustion. To act the part was for him to live through the events of the drama. Years later, when suffering with gout and about to retire from the scene, he confessed that he dreaded the fight and fall in Richard, as he had to endure agonies afterward. During the action he was unconscious of the effort, and the audience beheld only the most adroit and enthusiastic of performers. His eyes, especially in the fullness of his later maturity, are said to have been wonderfully commanding and penetrating. Acknowledged even by the French to be the most brilliant and fascinating man in Europe, he stated that he never made an entrance without trepidation. Confident of his own ability, as he must necessarily have been, his modesty and reverence for his work were indomitable.

Between October, 1741, and the following May, Garrick performed 138 times at Goodman's Fields, playing such tragic roles as Richard, Lear and Pierre; such comedy characters as Lord Foppington, Fondlewife and Bays of The Rehearsal, being uniformly successful in the most marvelous degree. It was said that no other man in another part was more unlike than he was unlike himself. His versatility apparently had no bounds. The popularity of Goodman's Fields had become so overwhelming in a single season that the patentees of Drury Lane and Covent Garden had recourse to the courts to close Giffard's playhouse. Before opening at Drury Lane in the following September, Garrick played an engagement in Dublin, adding Hamlet to his repertoire.

When David Garrick began his connection with the most famous playhouse in England his old friend, Macklin, was deputy manager and Peg Woffington was the leading light of the company. This wonderful actress, but hopelessly unchaste woman, was still in the attractive bloom of youth, and David Garrick seems to have fallen under her spell at least a year before he made his debut. At first he seems to have considered her worthy of an honorable love. For one season he kept house with her and Macklin, receiving his friends as in his own household. However, he had the sense to discern his mistake and left her in 1745.

In March, 1846, David Garrick made the most fortunate move of his entire life, when he married Eva Maria Veigel, known on the stage as Violette. She was an Austrian danseuse; an exquisite artist and an irreproachable woman, the protégée of the Countess of Burlington. Scandal had it that she was an illegitimate daughter of Burlington. "Lord Burlington was not my father," she stated, "but I was of noble birth." Garrick and his wife were never separated for a day during twenty-eight years of married life—a continuous honeymoon. Speaking of him after his decease, in her old age, she declared to a friend, "He never was a husband to me; during the thirty years of our marriage he was always my lover." Mrs. Garrick was almost as much admired as her husband, and with reason, for she possessed not only a remarkable intellect, but abundance of all the womanly virtues. Garrick trusted much to her advice. On all sides their home was eulogised as the absolute ideal of hospitality, happiness and comfort.

Two years after his marriage Garrick and Mr. Lacy became the patentees of Drury Lane, where he played exclusively except for a trip to Dublin in 1745-46 and a brief engagement at Covent Garden in 1746-47. Lacy acted as business manager; Garrick gave his minute personal attention to all the details of making productions. As he "thought it for the interest of the best actors to be together," he immediately formed a company of unparalleled excellence. The principal players in the beginning were Mrs. Cibber, Mrs. Pritchard, Mrs. Clive, Mrs. Woffington, Barry Macklin, Delane, Havard, Sparks and Shuter. Later Quin and Woodward became members of the company. As a stage director and trainer he was singularly expert in every detail; in his dealings with various jealous players his good humor was invincible. Charges that he deliberately injured the opportunities of subordinate players for his own advantage seem absolutely untenable; that such accusations should have been made any one familiar with the theatrical profession will readily understand. "I have not always met with gratitude in a playhouse," was his very moderate statement made in 1764. At one time, when he was absent on the Continent, Powell, whom he left as his substitute, had a considerable temporary vogue; instead of belittling his work Garrick generously praised him for it. However, he had really nothing to fear. The achievements of his rivals—Quin, Barry, Sheridan and Mossop—never for an instant eclipsed his own grander splendor.

As a rule Garrick's judgment as to the acting quality of plays appears to have been excellent. His own reputation as a dramatist was made in his initial season with his production of The Lying Valet. If he had a fault it was that he wasted effort on too many bad pieces. The host of playwrights who assumed a domineering attitude that it is hard to see why he tolerated and affected to despise his opinions must, in their saner moods, have been quite conscious of their own absurdity. Scarcely an instance, save that of Goldsmith's Good Natured Man, is recorded in which Garrick refused a piece which became successful in other hands. He offered to present She Stoops to Conquer, though the public taste was ill adapted to appreciate that rare comedy. Much sarcasm has been expended on him for daring to cut and alter the Shakespearean dramas. It is perfectly true that he presented The Winter's Tale as a play in three acts—for he knew that contemporary audiences could not be persuaded to do justice to a complete version. In spite of the irreverent—or rather, practical manner— in which he cut and amended the text to suit his own ideas he was mainly responsible for bringing Shakespeare in the original back upon the stage. His masterful interpretations of Shakespearean characters forced the public to appreciate the immortal quality of those classic compositions.

Garrick has been charged with avarice and a niggardly disposition. It is fortunate and interesting that letters should have been preserved acknowledging loans and ample gifts from the very people who took this common method of venting their envy and spleen. He was a competent financier and he made a great deal of money; he did not dissipate his wealth after the manner of most of the spendthrift and prodigal geniuses of that day. Yet there can be no doubt that he was unusually open handed. Johnson, Sterne, Goldsmith, Churchill, Murphy and Foote were repeatedly indebted to him, though the two latter were his most gallingly tormentors and persistent detractors. Nevertheless, Foote, the erratic, witty and the satiric, after Garrick's death, spoke of him in terms of the truest admiration and most heartfelt gratitude. Johnson, that peculiar specimen of British bear, unhappily gave color to some of these calumnies from sheer, inconsistent ill-humor. As will be seen from "Boswell's Life of Johnson," that scholar, dramatist and poet had a singular way of berating Garrick whenever any one else ventured to praise him and of lauding him to the skies when the other person presumed to manifest hostility.

In 1775, with his usual foresight and self-control, Garrick determined to retire from the scene of his innumerable triumphs. The ceaseless demands that he had so freely made upon his vitality had told with the years. He was troubled both with gout and stone, yet he asserted that he still found himself in good spirits. He was far too wise a man to let his power gradually fade from him, inviting the decline of his established fame. He sold his interest in the Drury Lane Theatre for £35,000. "Now I shall shake off my chains," he wrote, "and no culprit in a jail delivery will be happier."

People, not only from all parts of England, but from every corner of Europe, flocked to London to witness his farewell performances. Many who had come from a great distance were utterly unable to secure seats at any price. On June 12 he bade adieu to the stage, making the simple announcement that The Wonder would be presented for the benefit of the Theatrical Fund—to which he had already contributed £5000. He recited a special prologue which he had written for the occasion, and played with his customary spirit. The scene after his unaffected speech of farewell, when he finally "tore himself from view," was dramatic and pathetic in the extreme.

Garrick had not long to enjoy his freedom and the prestige of a man who could even decline the honor of being knighted. He died on Jan. 20, 1779, at his house in the Adelphi, having been stricken with his old malady during his annual Christmas visit to the Spencers at Althorp. His body lay two days in state and was then buried in Westminster Abbey at the foot of Shakespeare's monument. His funeral was little less than a national pageant of mourning. Old Dr. Johnson, he who had said so many things and meant so little, stood weeping beside the grave.

Mrs. Garrick was found dead in her chair one day in October, 1822, having lived to the good old age of ninety-eight. For thirty years she permitted no one to cross the threshold of the room in which her husband died. She was buried in the same grave at the foot of the Shakespeare monument in her wedding sheets.

Sir Theodore Martin, among other quotations from the same author and elsewhere, cites two of Johnson's sententious encomiums. They are worth repeating. Referring to David Garrick, he said: "He was the first man in the world for sprightly conversation," and "I thought him less to be envied on the stage than at the head of a table." He had his superficial foibles and mannerisms—but so has every man not quite devoid of individuality.

CUES.

Harry Kelly wishes to deny that he has signed a long contract with Alfred E. Aarons.

Harry B. Eytinge, who has been spending the summer at his home in Lehigh County, Pa., has been engaged for The Cattle King's Daughter company. Mr. Eytinge will leave for Europe on Aug. 10, to be gone about a month.

Madame Helena Modjeska has not yet determined just what plays will be in her repertoire next season. Her manager, Jules Murry, is daily in receipt of requests from Madame Modjeska's admirers asking for this or that play to be presented by her. The choice will probably be finally decided by the preponderance of requests for certain plays, just as last season the theatregoers of every city where Madame Modjeska appeared were permitted to name their favorite play in her repertoire, and that play was always given.

Mrs. Mary Cahill, mother of Mrs. Daniel V. Arthur (Marie Cahill) was buried at Holy Cross Cemetery, Flatbush, on July 25. The funeral services were private, only the immediate relatives and a few intimate friends being present.

It is reported that Andrew Mack and John Hogarty have severed their business partnership, and that Mr. Mack's tour next season will be under the management of James Decker.

Manager Jules Murry is very well satisfied with his selection of stars for his two successes, The Marriage of Kitty and The Mummy and the Humming Bird. Florence Gear in the leading role of the former play bids fair to prove the most sprightly Kitty yet seen, and William Whitecar's interpretation of the leading role of the Mummy will be certain to add to his constantly growing host of admirers.

Rehearsals of Ned Wayburn's musical piece, A One-Horse Town, by George Totten Smith, began last week. The play will open at Peekskill on Aug. 23, and come to the Yorkville Theatre the following week.

Dorothy Brenner, who was called to her home in Cincinnati by the death of her father, has returned to New York and is rehearsing with Yorke and Adams in Bankers and Brokers.

Ben Greet has arranged to give as one of the features of the Jamestown Exposition a series of Elizabethan plays. A theatre similar to the old Globe of Shakespeare's time will probably be erected on the Exposition grounds.

Garrick Between Tragedy and Comedy (Reynolds).

AT THE THEATRES

Third Avenue—The King of Diamonds.

Melodrama in five acts, by Finley Fauley. Produced July 28.

John Hampton / Dick Downing	Frank Karrington
Jim Eastman / Alladin	John Moore
Philip Wentworth	Walter Montague
Gussie Slavinsky	George G. Clennett
Mazetta	Joseph Cusack
Felix Randolph	Raymond Fitzgerald
Reverend De Costa	Harry Hartmann
Gregory	Nell Upton
John Dinsmoor	William Hasselbrooke
Warden Collins	Harry Scott
Grumpy	Joseph Cusack
Hoola	Paul Potter
Fiddles	Willie Singleton
Superintendent of the Subway	George Marshall
Subway Motorman	C. J. Singleton
Bill Burns	Walter Smith
Alice Dinsmoor	Phyllis Morton
May Harding	Lynda Earle
Kitty Schneider	Madge Wood
Madame Ricard	Vinnie Atherton
Sister Beatrice	Isabell Marshall
Mrs. Dinsmoor	Edith Curtiss
Mrs. Vandermillions	Bessie Donnell

Dixon's Third Avenue Family Theatre, repainted and with a new carpet and a new and attractive curtain, opened for the season last Saturday with a new melodrama from the pen of the author of After Midnight. The presence of ticket speculators was an evidence of the popular interest felt in the reopening of this house to melodrama, and in Mr. Fauley's latest attempt at the strenuous play. The house was filled to capacity with an enthusiastic audience.

The play is of the usual type of melodrama familiar to patrons of the less expensive theatres. The author has not attempted to depart from any of the conventions that hedge about this class of plays, but has succeeded in giving his audience the regular succession of thrills, interspersed with comedy and scenic effects. Judging by the applause it is safe to predict a successful season for the piece.

The first act shows the vestibule of the Church of St. Mary the Virgin in New York on the eve of the marriage of Alice Dinsmore to the aged and rich Felix Randolph, a union about to be consummated against the girl's wishes in order to save her father from some unexplained ruin. Philip Wentworth and May Harding, companions in villainy, indicate their intentions of making away with Randolph, the one to get the girl and the other, a former companion of the old man, to be revenged. While they are plotting and their plot is being overheard by Gussie Slavinsky, a reporter for the Jewish *Journal*, John Hampton appears on the scene declaring his love for Alice. He learns of the reason of her marriage to Randolph, and resolves in the presence of the two villains and their assistant, Mazetta, to ultimately win the girl. The marriage ceremony takes place behind a transparent drop, and then the newly wedded pair separate, the groom to go to his office, presumably, and the bride to come to the vestibule to meet John Hampton for a last farewell. She meets May Harding instead, and the two women engage in a desperate conflict with knives until separated by Gussie Slavinsky, disguised as a clergyman.

Act II takes place in Arizona on a ranch owned by Randolph. The aged groom has sent his bride to this place on a solitary honeymoon, and she has been followed on various pretexts by the other characters in the play. John Hampton visits her and begs her to go away with him. She refuses just in time to be discovered by her husband, who has arrived from the East the moment before. Randolph accuses Hampton of coming to steal his wife, and they fight. This gives the villainous trio an opportunity, and Mazetta stabs the old man, an act which has been witnessed by Gussie, hid in the clock case, and photographed by Gussie's faithful camera, placed on a chair and probably ordered to snap its shutter at the critical moment. John Hampton is accused of murder and sentenced to prison, where he is found in Act III, in company with Gussie, imprisoned for stealing a donkey, and by Jim Eastman, a man formerly wronged by Wentworth. An aged prisoner dying bequeaths to Eastman and Hampton the secret of a diamond mine in India, and the convicts plan to escape. Before they carry out their plan Wentworth and May Harding visit the prison and insult the prisoners. Alice also visits the place, disguised as a Sister of Charity. She is discovered by Wentworth and is about to be made a victim of a crazy jailer's newly devised electric chair when she is rescued by Hampton. The convicts overpower the warden and jailer, batter down a section of the wall and leap to the top of a moving express train below.

The fourth act takes place two years later and opens in the parlors of a famous dressmaking establishment, where Alice is employed as a seamstress. The girl is subjected to many indignities, but is constantly befriended by the mysterious Dick Downing, known as the King of Diamonds, and by one Alladin, who is really Jim Eastman, and whose lost boy Alice has helped. Wentworth, May and Mazetta kidnap the girl and boy and take them to the subway under the East River, where the girl is put on an express train for Long Island City. The King of Diamonds follows on another train, passes the first train in the tunnel, helps the girl across into his arms and foils the villains. The fifth act shows the home of the King of Diamonds while a masked ball is in progress. At the close there is a general unmasking, the King of Diamonds is found to be John Hampton and the villains are confronted with the evidence in the photograph taken by Gussie's faithful camera on the night of the murder.

Mr. Fauley is fortunate in having his play interpreted by a competent company, capable of keeping the action moving rapidly. Phyllis Morton as Alice Dinsmoor gives a restrained and rather clever portrayal of the much bepestered heroine, Lynda Earle is imposing in figure though conventionally melodramatic in acting, in the role of May Harding, the adventuress. Madge Wood plays the soubrette role of Kitty Schneider with much sprightliness and pleases the audience with her dancing in the second act. Vinnie Atherton as Madame Ricard, head of the dressmaking establishment, is handicapped by a weak voice, though otherwise her acting is satisfactory.

Frank Karrington, in the double role of John Hampton and Dick Downing, is entirely satisfactory in his work, though he did not appear as youthful as the usual hero in such plays. John Moore, also in a double role of Jim Eastman and Alladin, acts with considerable dignity and is an agreeable second to Mr. Karrington. Walter Montague as Philip Wentworth conducts himself along the lines of the approved stage villain. George G. Clennett as Gussie Slavinsky makes the comedy role funny by his good dialect and his evident familiarity with the type he is intended to portray. His specialties in the second and fourth acts were encored repeatedly Saturday night, and they deserved it. Joseph Cusack as Mazetta, the villainous Italian, furnishes a good bit of character acting. Willie Singleton is not altogether satisfactory as Fiddles, the lame street musician. Joseph Cusack does good work as Grumpy, the mad jailer, in the third act. The other characters are of but small consequence, and several of them are obviously played by the same person.

The piece is fairly well staged. The "big scene," showing the tunnel under the East River, fails to be effective, however. A moving panorama instead of a stationary back drop would improve it. On the whole the play should do well in small cities, in the theatres where action is demanded rather than consistency or reality. Next week, The Missourians.

American—The Gambler of the West.

Melodrama, in four acts by Owen Davis. Produced July 28.

Lucky Jack Gordon	David Landau
Mike Clancy	Joseph Slaytor
Denver Dick	C. B. Felgar
Boston Jake	Paul Burns
Dan Reardon	Charles W. Frank
Red Fox	Frederick Seaton
Black Panther	Arizona Bill
Little Great Bear	Iola Pomeroy
Big Smith	Texas Cooper
Mouthey	Nebraska Bill
Wah-Wah	Fred W. Marshall
Kansas Joe	Harry White
Mabel Gray	Marie Pavey
Tenderfoot Sal	Frances Newhall
Bridget Farley	Hattie Carmintelle
Sunset	Elberta Roy
Dusty Kate	Bounding Fawn
Temema	Elsie Murray
Le-Wah	W. J. Lyons
Manuel Gonsales	Ben X. Giroux

Owen Davis has supplied the melodrama stage with a thriller that goes about to the limit of thrilling in The Gambler of the West, and the production at the American last Saturday night showed that A. H. Woods has spent money with a free hand in staging his new teaser and appeaser of the public appetite for the roughly sensational drama.

If gun-play is conducive to good character then The Gambler of the West is clean and wholesome. Truth triumphs, justice prevails and love wins rousingly over villains, debased persons, mercenary red men and one debauched woman. Her debauchery, however, is not flaunted and she goes on through the play a more villainous than dissipated character.

The complications, after the second act is well started, produce a continuous, rapid succession of strong and good comedy scenes cleverly arranged with natural effect. Several scenes like that of the imminent revolver battle, which produces an even stronger scene, the poker game for a woman, are remarkable, even in the world of the thriller.

What the initiated call "features" are woven in lavishly. A real stage is held up. After the heroine is captured and condemned she is tied to a tree and red devils throw big knives so they stick in the bark close to her side and head. There is a vivid prairie fire and a very intelligent horse gets a roar of cheering by obeying orders to pull an American flag to the top of a pole. This act gives a signal which leads to the rescue of the heroine. Almost all of the play seemed to hold the interest of the huge audience Saturday night. The applause was frequent and at the telling climaxes ear-splitting. The specialties won many encores.

All the scenes of the play are in the West. Mabel Gray, a rich young woman from the East, appears in a rough camp or town to look for her young brother. He and their father disappeared while in the West. Mike Clancy, of Bar X Ranch, and Denver Dick, a "sport," lay plans to force her into marriage with Clancy to get her fortune. Lucky Jack Gordon, a "square gambler," becomes her protector, and he and his friends take sides against Clancy and his pals, including Tenderfoot Sal, proprietor of a Palace of Mirth. Red Fox, a bad Indian, helps both sides for money. His squaw, Temema, has a better heart. It is discovered that Mabel's father was killed by the Indians, but that Temema saved the son, Mabel's brother, and raised him as an Indian, Little Great Bear, as a son. She betrays secrets to help the plotters after Clancy in a poker game has lost Mabel to the hero, and he is trying to get her and the discovered brother away to the East. Clancy swears he will have Mabel or die in the attempt, and he dies, but not until she is near death a dozen times, including burning at the stake.

Marie Pavey as Mabel played her several good emotional scenes with strength and convincing sincerity and was generally satisfying. David Landau, well equipped in manner, appearance and voice to play a melodrama hero, managed generally to hold the respect of a rather unmanageable audience and gave a satisfactory performance. The conspicuous instiller of life into the production was Joseph Slaytor. His Clancy was one of the best possible melodrama villains. He was apparently perfect in his lines and nearly so in a vast amount of business, in spite of his duties as stage manager. nd Mr. Slaytor deserves praise for the results achieved in this latter capacity. Elberta Roy as Sunset, the squaw of Red Fox, and Iola Pomerov as Little Great Bear were remarkably sanely excellent for melodrama. Frederick Seaton was a good bad Indian as Red Fox, with an excellent make-up and poor enunciation. His utterance was seldom strong or distinct enough. Hattie Carmintelle was a vigorous, typical Irish comedy widow as Bridget Farley, and her specialties were well received. Paul Burns as the Jew comedy character, Boston Jake, was immensely popular with the audience and showed further merit in his songs and comely dances. His Jew Indian was good comedy. The tumultuous American Saturday nighters insisted on numerous encores of his specialties. Frances Newhall as Sal was rather overshadowed by Mr. Slaytor's dominating villain, Clancy.

Next week, Howard Hall in The Millionaire Detective.

At Other Playhouses.

NEW YORK.—McIntyre and Heath, in The Ham Tree, opened their season here last night for an indefinite run.

WALLACK'S.—His Honor, the Mayor, began a four weeks' engagement at this house last night, having moved from the New York Theatre.

CRITERION.—The opening of this house has been fixed for Aug. 6, with Hattie Williams in The Little Cherub.

FOURTEENTH STREET.—The season at this house will open on Aug. 6, with Queen of the Highbinders.

BELASCO.—Blanche Bates will resume her run in The Girl of the Golden West at this house on Aug. 6.

STAR.—The New Star will reopen its doors to the public on next Saturday evening, August 4, with Charles E. Blaney's sensational melodrama, The Curse of Drink. The playhouse has been entirely renovated, cleaned, repaired and altered during the Summer months.

THALIA.—The regular season opened on Saturday afternoon, July 28, with A. H. Wood's production of Queen of the White Slaves. Among those in the cast were Mae Lloyd Roberts as Maggie Murphy, Anna Stodard as the "Queen," A. St. Clair Evers, M. J. Sheehan, and Rose Braham. Next week, Across the Pacific.

WEST END.—The excellent stock company offered the old melodrama, Lost in New York, last week. The piece was cast as follows: Arthur Wilson, Will Chapman; Hackensack George, David Swim; Horatio Chester, W. H. Pendergast; Martin Purcell, Richard Thompson; Weary Willie, Eddie P. Bower; Anon Ally, Harper Melton; Caroline Peabody, Beatrice Meade; Mrs. Wilson, Rochelle Renard; Marie, Jane Townsend; Nurse, Rose Neville; Susie Wilson, Mabel Shaw; Jenny Wilson, Edith Bowers. This week, Little Red Riding Hood.

KEITH AND PROCTOR'S 125TH STREET.—Moths was the offering at this popular theatre last week. Seldom during the season has a play been given here that suited the members of the stock company so well. William Norton made an excellent impression in the role of Corrieze, Robert Cummings fitted perfectly the character of Prince Zuroff, and Hugh McAllister made the part of Lord Jura among the strongest in the play. Dudley Hawley and William Morrissey were extremely good in the roles of the Duke of Mull and Ivan, respectively. Isetta Jewell, always giving a conscientious and finished portrayal of any role she undertakes, played the part of the Duchess de Sonnaz nearly perfectly. Beatrice Morgan was pleasantly cast as Vera Herbert, and Mathilde Deshon gave character and dignity to the role of Lady Dolly. Agnes Scott was satisfactory as Funchia Leach. Songs were given between the second and third acts by Louise Brunelle. This week, The Bella.

GILMORE DAY AT MANHATTAN BEACH.

The Gilmore Musical festival at Manhattan Beach Sunday, July 30, was a success, notwithstanding the storm, and J. W. Morrissey, the manager, announced that a Gilmore festival would be given in Pittsburgh on Oct. 8. There was to have been a celebration in the evening at Paine's Amphitheatre, but the storm compelled the abandonment of the plan. The afternoon concert, given in the theatre, was well attended. Theatrical stars volunteered their services and the programme was long and interesting. Among those who appeared were Trixie Friganza, R. E. Mahan, Cecelia Winter, Blanche Deyo, volunteers from Frank Damrosch's People's Choral Union, and the Holland Trio. There was a performance in the evening in the theatre, when many who were unable to appear at the matinee responded. Edward E. Rice conducted the orchestra at the matinee, and Luciano Conterno led in the evening.

ARTISTIC GROUPING OF AMATEURS.

The pictures on this page show three scenes from A Midsummer Nights' Dream as presented by Philadelphia amateurs at Holmesburg, Pa., recently under the direction of Charles J. Fyffe, one of the guests at the Forrest Home. Such artistic groupings are seldom seen in plays given by amateurs, and the young women of the "All Girl Cast" indicate unusual ability on the part of the director and the actors. The first shows the Hempen Homespuns, as Shakespeare calls them, reading their parts in Pyramus and Thisby. The second is a group of the players, including Hippolyta and Ageus, who forgot to put on "his" white beard. The third is a group of the fairies, with Changeling standing between Oberon and Titania.

THE STAGE IN PARIS.

The Moulin Rouge Reopened—The Geisha Revived—Marguerita Sylva—Marigny.

(Special Correspondence of The Mirror.)

PARIS, July 21, 1906.

Paris, and above all, Montmartre, is itself again! The Moulin Rouge has reopened its doors! For months past they have been shut and the sails of the familiar red windmill have remained stationary, imparting thereby an air of gloom and desolation to the Place Blanche. For what is the Place Blanche and all that part of the Boulevard de Clichy without the Moulin Rouge? For months past the American on pleasure bent has learned with dismay on arriving in the Gay City that "the Moulin," which was, of course, the first place he intended to visit had been—shut. Imagine his disappointment and my sorrow at having to break the news to him or her.

"What, no Moulin Rouge!"

"It is even so," I agreed, sadly.

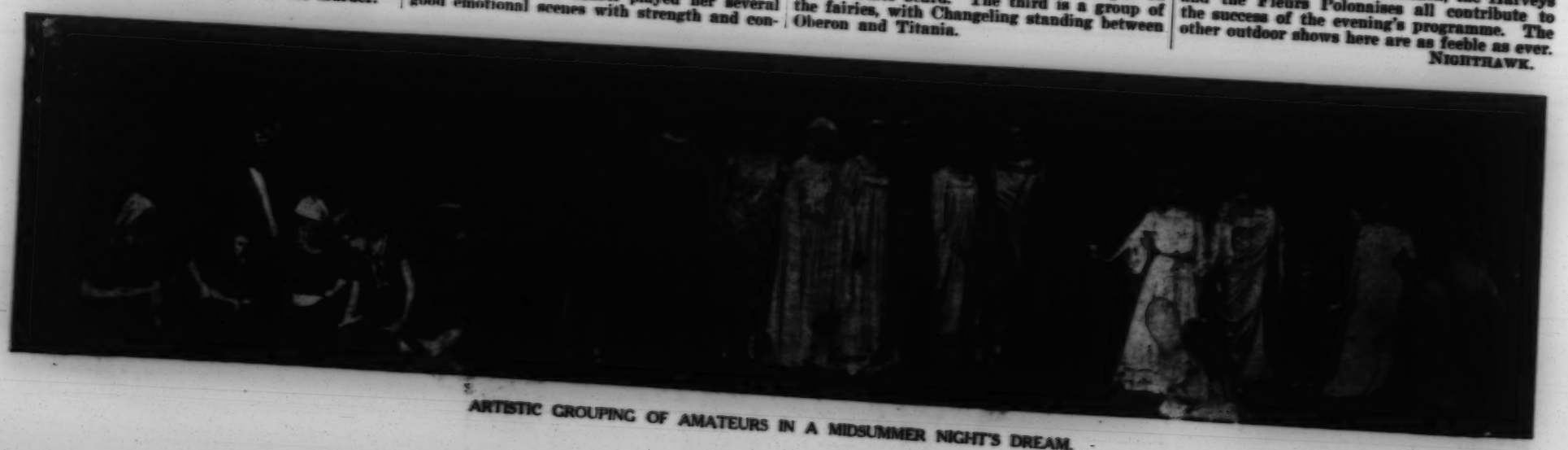
But all that is changed, happily. Monsieur Otter has come to our rescue, and, with his usual skill and business knowledge seems likely to have put an end at last to the long spell of bad luck that has pursued this once prosperous place of amusement. Never was the adage of leave well alone better exemplified than in the case of this music hall. Formerly when it was simply a big dancing salle and the show, tucked away in a corner on an absurdly small stage, was a very minor consideration, the Moulin Rouge prospered exceedingly. Then some one with money to throw away came along and transformed the dear old place, which so many of THE MIRROR readers will remember with a sigh, into a modern music hall with a promenade. The stage and the "spectacle" then became the chief consideration, the only dancing indulged in was at the close of the performance and took place in a very small hall at the back of the promenade. The dance—the usual quadrille—was performed by paid danseuses, and the public did not participate at all, as was formerly the case when dancing took place during two hours and when all kinds of dances were in order. The quadrille lasted but a short time, three or four minutes, once during the entr'acte and again at the end of the show. In fact, the Moulin Rouge had simply turned itself into an ordinary music hall, and as the show was never particularly good, it naturally did not hold its own against its numerous downtown competitors. So a lot of money was lost over its "transformation." It was always changing hands and was constantly being closed, and all this was because some one did not leave well alone. I can only hope that the old new place will succeed better under its present enterprising management.

The Geisha is the present attraction, and I hear that it is being performed to crowded houses, but I have not been to see it myself. I rather hesitate to do so, for I saw The Geisha several times in the old days in London when it was played at Daly's, and it is a thing that I am particularly fond of. I do not want to see it murdered here. I saw The Belle of New York when they gave it some time ago at the Moulin Rouge, and it was very terrible. Half of it was left out and the role of the polite lunatic, one of the funniest in the play, was entirely omitted. It was like doing Hamlet without the Prince of Denmark. So I am not anxious to see a garbled version of The Geisha, but if I do visit the Moulin Rouge it will be to have a drink and cigar in the newly laid out garden which I have caught a glimpse of and which looks delightful. Anyhow, under the able management of Mr. Otter, aided by Mr. Neblin, the courteous secretary of the Jardin de Paris, the old Moulin ought to keep its doors open without any trouble. I sincerely hope it will, for it is a pity that such a landmark, such a veritable Montmartre institution should not be able to hold its own. Let us drink to its long life!

As we are just now indulging in these kindly sentiments, wishing good luck and prosperity to people we do not know and possibly may not care much about, let us go a little nearer home and wish that a real and a big success may attend a charming American singer who is to make her debut here at the Opéra Comique in September. I refer to Madame Marguerita Sylva (Mrs. W. D. Mann), who has been engaged as a star at the Opéra Comique here during the coming season, which is a great triumph for her considering how many competitors there always are in the field. Madame Sylva has just had a splendid success at a concert given in the Kursaal at Ostend, where she was the only soloist accompanied by the well-known orchestra of 125 instruments. An Ostend paper gave her the following notice: "The young cantatrice possesses a very beautiful voice and sang for her first number the sorrowful romance of Santuzza from Cavalleria Rusticana, and followed this by rendering the air from Etienne Marcel, 'O Beaux Rêves Evanious.' In response to a most enthusiastic encore she gave the 'Chant d'Amour' by Hollman, with 'cello obligato, and it is only fair to say that the instrument so dear to the composer of this number blended so perfectly with the voice of Madame Sylva that the result was most charming and harmonious." Americans will feel proud of Madame Sylva, and will congratulate her on being so readily engaged as a star at the Opéra Comique, the foremost theatre of its kind in the world.

Of the numerous outdoor variety entertainments, the Marigny Theatre heads the list. Leipsig is a clever conjurer. Price and Revart are capital; Joe Reichen, the Harveys and the Fleurs Polonaises all contribute to the success of the evening's programme. The other outdoor shows here are as feeble as ever.

NIGHTHAWK.



ARTISTIC GROUPING OF AMATEURS IN A MIDSUMMER NIGHT'S DREAM.

ACTORS VERSUS MANAGERS.

The National Game Burlesqued at the American League Park.

Broadway, especially that part of it between Thirty-fourth and Forty-second Streets, moved up to the American League Baseball Park last Saturday afternoon to witness the first and only production of an unrehearsed burlesque, entitled Actors versus Managers.

Every one seemed to have carfare, going up, and sufficient to pay admission. Coming back some had to walk, for a deliberate and carefully planned hold-up game was worked by Truly Shattuck, Ethel Levy, Hope Booth, Lillian Leslie, Sadie Harris, Doris Hardy, Charlotte Lesley and a gang of assistant highwaywomen, armed with programmes and chewing gum. The first half of a prominent theatrical firm got "stung" on the "very last programme, please, and we need just so much to make $150." But he had an automobile and didn't mind. This horde of charming pests, considerably aided by the men in the box-office, got nearly $4,000 for the Home for Destitute and Crippled Children.

The burlesque was advertised as a baseball game, and the nearest thing to a sporting editor THE MIRROR has on its staff went out to cover it. Fortunately he is not a real sporting editor, or he would have gone crazy. Here is the way he saw what happened:

The Cast (It Wasn't a Line Up).

MANAGERS.	ACTORS.
Sam H. Harris, p.	George M. Cohan, p.
A. L. Erlanger, rf.	Fred Stone, c.
W. A. Brady, lf.	Dave Montgomery, 3b.
Tom Ryley, 3b.	Nat M. Wills, ss.
Jack Gleason, c.	Charley Gebest, lf.
Terry McGovern, 2b.	George Beban, 2b.
Sam Scribner, cf.	De Wolf Hopper, cf.
Edgar Selwyn, ss.	Charles Grapewin, rf.
George Rinsdorf, 1b.	George Felix, 1b.
Hollis Cooley, umpire.	Harry Mittenthal, umpire.

Chorus of James J. Morton, Master Pincus, eight photographers, extra actors, and others.

This was the arrangement as given out officially, but the personnel and positions of the actors' side changed so frequently that their list must be considered simply as an average.

Things started off as though they were going to be traceable. Sam H. Harris went to the bat first and knocked the ball out De Wolf Hopper's way. Hopper, in a one button cutaway, spats, cigar, tall hat and black whiskers, was engaged in reading the advertisements on the back fence, and Harris went to first. A. L. Erlanger, clad in blue trousers, lavender shirt and a dinky little red cap, was up second. George Cohan gave him his base on balls. Then W. A. Brady knocked a home run, in which he was ably assisted by George Beban, clad as Napoleon, on second, and by De Wolf Hopper, still reading advertisements. This made three runs, Harris Erlanger and Brady coming in together. Hollis Cooley, umpire, had no need of his full panoply of steel armor up to this point. He didn't have to use his sword, even. Then Tom Ryley went to the bat and struck out, though he took his base on balls. Jack Gleason knocked a single and Terry McGovern followed suit, advancing Ryley to third. He was almost thrown out here, but Jim Morton happened to pick up the ball, and while he was trying to decide upon whom to bestow it, the three men on bases came home. Then it began to rain and the game was called to save the make-up on Fred Stone and Charley Gebest.

The second instalment was hopeless to report. The Actors made three or four runs about this time, but retired early to give the Managers another show. Sam Scribner got around to third on a series of errors. And then he forgot the game. He grabbed the ball and started for the Actors' goal, making a pretty run down the field. Stone tackled him on the ten-yard line, and the rest of the two teams piled on top, half trying to force Scribner to the plate and the other half trying to hold him back. Tom Ryley finally succeeded in prying him over the line for a touchdown. He forfeited a trial for goal. Stone lost most of his straw brains during the scrimmage. His bird cage mask had already been badly dented by a pitched ball. De Wolf Hopper knocked a single with a seven-foot bat, but refused to run to first. Stone appealed to the audience for a reversal of one of Hollis Cooley's decisions, and two men came in while he talked. His desire to congratulate Cooley on another occasion allowed two more runs.

After a while they quit. The official score was said to be 15 to 3 in favor of the Managers. No one cared to dispute it, for nearly every one there was an actor.

The second part of the bill was a series of bouts between prominent pugilists. Patsy Corrigan and Sam Berger, Harry Harris and Young Otto and Terry McGovern and Young Corbett each sparred for three rounds, ending each bout with some comedy business. Sam Scribner challenged the winner of the first bout, but as it ended in a double knockout, he lost his chance of fighting. A. L. Erlanger and Fred Stone fought a single round, however, which was won by Erlanger. Stone was knocked out and completely over. Jim Morton tried to ring in as Arthur Duffy, the famous sprinter, but he was recognised.

A seven-inning game of serious baseball was then played between the Yankee Doodle Boys team and the Green Room team, which resulted in a score of thirteen to nothing in favor of the former. The Green Room Club was unable to find the ball or to keep the Yankee Doodles from discovering its location, and more than two-thirds of the audience left before the game was over. It was tame. But if some of the actors who played in the first act would do as good work on the stage as they did on the ball field critics would have less excuse for lamenting at the decline of comedy.

Most of the audience were actors, or close friends of actors. Among those who were noticed in the boxes were Richard Pitman, Eugene Sanger, Archie Selwyn, Mr. and Mrs. Jerry Cohan, Mr. and Mrs. McWade, Jack Welch, Danny Shay, Louise Allen Collier, Ricca Allen, Eddie Dunn, who was also press agent; May Grant, Grace Spencer, Arline La Crosse, Fred Beta, Joe McGinnity, who umpired the second game; Mike Donlin, of the New York Nationals; Joe Humphreys, the official announcer; Louis Mann, Lee Harrison, and a score or more others equally as prominent.

AMONG THE DRAMATISTS.

Eugene Walter has sold the rights of his play, The Undertow, to Cohan and Harris, who expect to produce it early in the Fall.

John Saunders has finished the book of a new comic opera, The Parvenus, for which N. Harris Ware has written the music.

Jane Mauldin Feigl, author of Texas, The Girl Patsy, A Paris Model, etc., has just signed a contract with the Bret Harte estate to dramatise "The Ward of the Golden Gate," the best story of '49 written by that celebrated author.

On the Rialto.

John F. Mitchell, stage manager of the Casino, has aquatic ambitions by no means confined to watching the fishes down at the Battery or creating humid illusions behind the footlights. He is a full-fledged inventor—the inventor of a tricycle boat which is reported far superior to the finest swan boat in the Park. It has been tested on several occasions, and, what is more unusual, it stands the tests, which must not be taken to signify that it undergoes the ordeal standing still, for it skims along in a way to make Lohengrin truly envious. He has been steadily improving the mechanism, and is more than satisfied with the way his foot-power launch conducts itself before the public. A few days ago a couple of thousand spectators watched the inventor navigate the high seas directly off Pier A, and cheered his successful cruise. It is said along the Sound that the mermaids are in a perfect fever of excitement, though the mermen are somewhat less enthusiastic. Mr. Mitchell, so the mermaids have persuaded themselves, is going to offer some of the most fascinating among them positions in the chorus. Meanwhile it is interesting to note what terrestial ladies secure a position in the boat.

An Australian press representative who is evidently quite abreast of the times is going to publish a book of theatrical experiences. In one paragraph he tells of the strange things that theatregoers—with all deference to the fairer sex, the ladies in particular—leave behind them in their seats. It is not so astonishing to learn that on three successive nights, in the same seat, were found two pounds of pressed beef (not pressed by the woman in the case, be it understood), a parcel of broad beans and a satchel full of assorted cakes, but how about finding a baby sound asleep half an hour after the audience had departed? Mamma had completely forgotten her progeny. However, she finally turned up again in a state of frantic despair. The management was too profoundly relieved to make any charge for storage!

Just think of pretending to have had 5,000 "jags," all of them imaginary! Isn't that enough to land one in the psychopathic ward through sheer force of suggestion? What a ulous in accepting it. Some time since it was rumored that Mrs. Brown Potter would appear at the Herald Square Theatre, and an estimable Australian journal was willing to discount the note at its face value. Australia is far away—very far away. In an issue dated March 30 the journal referred to prints this item: "Mrs. Brown Potter appeared at the Herald Square Theatre in New York this month in a short version of I' Pagliacci, which she had been playing in the London music halls. She received a salary of $3,000 a week." Local managers and dramatic editors will please take notice. Mrs. Potter is in the gratifying position of having wealth thrust upon her. She's richer than she knew.

AN INTERESTING CURTAIN.

A research of statistics from the inauguration of the drama reveals the fact that no curtain of historic or educational nature has ever been used to separate the stage from the audience. Three forms of copyright at Washington fully protect such an idea, which had its conception in the fertile brain of Ernest Shipman, and which is reproduced in the pages of this issue. This curtain, which is used directly back of the proscenium arch, shows a picture compendium of the history of England, illustrating Stonehenge, Druidism, the Jutes, the Angles, the Saxons, the Normans, Cæsar and the Romans, Canute and the Danes, Arthur of the Round Table, Alfred the Great, William the Conqueror, Richard the Lion Hearted, the Crusaders before Jerusalem, the martyrdom of Joan of Arc, the escape of Mary Queen of Scots, Elizabeth the Virgin Queen, the defeat of the Spanish Armada, Sir Walter Raleigh, the myriad-minded Shakespeare, the Houses of Lancaster and York, the Tudors, the Stuarts, the House of Hanover, Charles who lost his head, George who lost America, Oliver Cromwell and the protectorate and Cromwell's summary prorogation of Parliament, the Merry Monarch, Nelson and Trafalgar, Wellington and Waterloo, Queen Victoria and Edward VII. This setting of English history serves as a frame for the center picture, which depicts a scene from the play about to be enacted upon the stage. Mr. Shipman used this curtain during the past season in connection with Roselle Knott's tour of When Knighthood Was in Flower. The centre picture represents the presentation to the Court of Henry VIII of Charles Brandon by his wife, Mary Tudor. The great value of the curtain, apart from its intrinsic worth as a work of art, lies in the fact that it carries the audience quite into the atmosphere of the play. Immediately upon the orchestra being seated, and the asbestos curtain raised, the foot and proscenium lights flash on full, and during the overture the audience discusses the different phases of English history and recognises the reproduction of the scenes and portraits and changes views along historic lines. The orchestra meanwhile plays a blending of the various music of the period, until everyone is fully in the atmosphere of the play by the time the overture is ended. While the curtain music is played the historic curtain is raised and the tableaux curtains are used for final disclosure of the stage picture and for the curtain calls. The historic curtain is also used between acts with lights full on.

This curtain caused Mr. Shipman months of research before it was ready for the paint frame, and Castle and Harvery, to whom great credit is due for their artistic results, had special artists working on it for over ten weeks' time. It is needless to add that this curtain created unusual newspaper comment and lengthy editorials along the line.

The same idea is now being duplicated in connection with an American play of historic interest dating from the landing of Columbus to the present moment in the life of the nation. A most effective series of historic pictures and personages will be given, and Mr. Shipman has great scope for his new undertaking.

The following cities have been booked for Grace Meritt's tour in When Knighthood Was in Flower: New York, Brooklyn, Syracuse, Rochester, Buffalo, Toronto, Cleveland, Detroit, Pittsburg, Cincinnati, Chicago, St. Louis, Omaha, St. Paul and Minneapolis.

mass of bibulous fiction—and thirsty after all! Charles Warner is still playing Coupean in Drink. He has been the "awful example" to countless multitudes of people. Doubtless he has done a great deal of good and doubtless his melodramatic, Zolaric missionary work has been very far from profiting nothing. It is a splendid role in a splendid play—for that kind of a role and a play—and he has done the part full justice. One pauses to speculate whether, in the face of it all, he ever ventures to clink the convivial goblet himself.

News is a curious thing. Often it is warped in transmission; sometimes it seems to have been born, contrary to all the laws of nature, from nothing at all. Press representatives are apt at coining it; papers are credulous in accepting it.

PLANS FOR ROBERT B. MANTELL.

The announcement is made that Robert Mantell will add two Shakespearean plays to his repertoire for the coming season and that he will be seen in three roles new to him. The plays are Julius Cæsar, in which he has selected Brutus, and The Merchant of Venice, in which, of course, he will be Shylock. The third new role is Iago in Othello. It is his plan to play Othello and Iago on alternate nights. Mr. Mantell's repertoire for the season will consist of the three above mentioned dramas, with King Lear, Macbeth, Hamlet and Richard III. He has dropped Romeo and Juliet from his repertoire. His plan to revive both Richard II and Measure for Measure has been put off until the season of 1907-08. Here and there on his route for this season he is under specific contract to give some performances of Richelieu, but apart from these he is through with Lord Lytton's popular fustian.

Mr. Mantell remains under the management of William A. Brady, the two having formed a partnership which has still nine years to run. Long before its expiration, they say, they expect to have given twenty-two of Shakespeare's plays, including three of the comedies. Later, the announcement adds, Mr. Mantell will be seen as Oedipus and as Ibsen's Brand.

Marie Booth Russell has been re-engaged for the principal feminine roles in the repertoire. A long New York city engagement will be played in the first half of the season—in what theatre is not stated. Time is being reserved for Mr. Mantell in both the New Amsterdam and Daly's, but Mr. Brady explains that he hopes so to adjust this matter than he will be able to put Mr. Mantell into the Manhattan, which passed into Mr. Brady's possession after arrangements had been made for the other two playhouses.

ENGAGEMENTS.

For the Two Merry Tramps, under the management of McVenn and Vetter: Lou Ward, Harry Wood, Leroy Hartley, Lou Peterson, Lewis Maccartney, John Caylor, Fred Neifart, Joe A. Weaver, A. W. Bergelin Miss Bessie Bennett, Myra Jefferson, Elizabeth Ross, Ada Fairchild, Corinne McDonald, Margaret McDonald, Nellie Junz and Carel Keller.

Frank E. Aiken, for an important role in On Parole.

Bessie Lee Dean, to play Alice in Rowland and Clifford's production of Dora Thorn.

J. K. Adams, with Klaw and Erlanger for the coming season.

JAPANESE ACTRESS HERE.

Fuji-Ko, the Japanese actress, arrived in New York last week on the steamer *Minnehaha*. According to her manager, she left London literally at an hour's notice. She was rehearsing at the Empire in London, preparatory to her appearance there, when she learned of the serious illness of a friend in New York. She had just time to dispatch a dozen telegrams and reach the boat. Fuji-Ko will remain here until the Fall now, and before her return to Europe will be seen in her one-act play, The Love of a Geisha, which is said to be an embodied idea of the doctrine of Nirvana, an idea never before dramatically illustrated in the Western world.

LOUISE MARCELLI DEAD.

Louise Marcelli, a talented and popular stock actress, died at Cleveland, Ohio, on July 23 of cancer of the stomach. She had been suffering from the disease for over a year, but did not give up her work with the Herz Stock company in that city until about six weeks ago. She died at the home of Mrs. H. P. Davies, 1071 Prospect avenue.

Louise Marcelli, as she was known on the stage, was the daughter of John Mills, a Cleveland iron manufacturer. She was married to Walter Butterworth, manager of the Grand Opera House, Columbus, Ohio, but was later divorced. They had one child, a daughter, Mitties Butterworth, who is now fifteen years of age, and she was at the bedside of her mother when death came.

Miss Marcelli's stage career extends over a period of fifteen years. In the early part of it she appeared in support of Madame Rhea, and later was with Robert Mantell. For several seasons she was in Chauncey Olcott's company, with whom she played Louise Wilson in Garrett O'Magh and Mary McMahon in A Romance of Athlone. But the greater part of her time has been spent in stock companies, and besides the Herz company, with which she was connected at the time of her death, she has been identified with the Colonial and Glaser companies in Cleveland, the Empire in Columbus, and the Castle Square in Boston. Miss Madeleine Mills, of Kingsbridge, N. Y., a sister of the deceased, has attained some prominence as a playwright. Besides being a charming actress, Miss Marcelli was a delightful woman, and there are many and sincere expressions of regret at her loss.

STOCK FOR MEXICO CITY.

Frank Leake, who has been conducting successfully a stock company in El Paso, Tex., has arranged with the Mexican Government, and Senor Luis Quintanilla, who has charge of arrangements for theatrical companies playing in that city, to take a stock company of eighteen people to the City of Mexico on Oct. 1 and play an engagement of seven months in that city. Mr. Leake has arranged with Raymond Whitaker, his present leading man, to occupy the same position and direct his plays during this engagement. Mr. Whitaker has also taken a liberal share of stock in the company with Mr. Leake, who is personally putting his own capital back of it, and who goes to the City of Mexico with ample capital and guarantee from the government of the City of Mexico and the English colony that the venture will prove a success. The company that Manager Leake has at present playing in stock in El Paso, in addition to one or two well-known actors and actresses, will be taken intact to the City of Mexico. After the company fills its engagement in Mexico, it will return to El Paso for a Summer season in 1907. Messrs. Leake and Whitaker will, some time during 1907, enter the New York theatrical field and place several traveling companies on the road, besides keeping up their stock in El Paso and the City of Mexico. A paid up capital of $50,000 cash will be behind their theatrical enterprises.

ARNOLD DALY RETURNS.

Arnold Daly returned from Europe Saturday on the *Amerika*. While in Paris and London he obtained several new plays, including Après l'Opera, a dramatisation by George Docquois, of a story by Jean Reibach. He also has a one-act play called Grandfather Coquesne, which was written for Sir Henry Irving. Three other plays that have already been announced are The Monkey's Paw, The Lemonade Boy, and The Flag Station. He plans to present Candida, Arms and the Man, You Never Can Tell, The Man of Destiny, and How he Lied to Her Husband in the early part of the season, Peer Gynt in February, and his new plays later in the year. He announces that he will not again attempt Mrs. Warren's Profession.

HARRISON GREY FISKE RETURNS.

Harrison Grey Fiske returned yesterday (Monday) from his sojourn in California and an extended tour of the Northwest, to begin active operations for the coming season related to his management of Mrs. Fiske and the Manhattan Company and Bertha Kalich.

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Members of the profession may subscribe for The Mirror *from this office for July and August upon the following special terms: One month, 45 cents; two months, 85 cents, payable in advance. The address will be changed as often as desired.*

THE STAGE AND MORALITY.

Newspapers throughout the country are discussing questions related to the morality of the profession of the theatre and the stage as a more or less "dangerous" vocation.

One or two of these journals have tried that well-worn device, the symposium of players and managers, in the hope of determining either the affirmative or the negative of the various questions propounded.

The plain fact is that immorality, or lack of morality, has little more to do—if it has anything more to do—with the stage than with any other of various vocations in life.

Everybody associated with the theatre is in public view, not only because of the nature of its vocation, but also because the press of to-day, fond of sensation, has fixed upon the theatre and its people as fair game for its purposes.

This discrimination has wrought injustice to the stage and the vast majority of persons associated with it that honestly pursue their calling. In fact, much that is found in the press from day to day about alleged "actresses" relates to persons who have no real standing in the theatre; and it not infrequently happens that this or that sensational story about an alleged member of the profession has no foundation whatever as regards the theatre. It would seem that in many newspaper offices there must be a standing order to classify as an "actress" any woman who has become involved in notorious publicity, no matter what the truth may be; and it goes without saying that such a method is outrageous.

Whenever any indiscreet young woman who may have some insignificant connection with the theatre comes into the light through her own folly, the tirade against the theatre as a sink of iniquity begins in some quarters. Yet when young women in other walks of life—in a multitude of other employments—show weakness, there is no assumption that their vocations are the causes of their wrongdoing. It would be as just to attack the various fields of human activity in which young women accidentally happen to be employed when they show weakness, as it is to attack the theatre because the occasional young woman who enters its walk in some subordinate capacity falls from grace.

The great body of women on the stage, in the more modest places as well as in the higher positions, are as earnest, industrious, self-denying and virtuous as any other body of women that can be found anywhere, not excluding those who are not forced by circumstances to earn their way. If the stage were the evil institution that it is sometimes said to be, its character would throw an atmosphere over the footlights that the great public, which is moral above all else, would recognize and resent. On the contrary, the public must know, from its study of its favorite institution, as it sits to be amused and instructed and inspired, that the great body of the profession of the theatre are honest persons, entitled to respect and worthy of the applause and admiration bestowed upon them.

STILL UNDER DISCUSSION.

Newspapers continue to discuss the Metcalfe case, and with suggestive unanimity they seem emphatically to be on the same side as the one dissenting justice who failed to concur in the recent decision handed down against the dramatic critic of *Life*.

Editorial writers are of the opinion that this ruling has an importance by no means confined to the theatrical profession. The rights of the public are involved; even constitutional freedom of speech is called into question. Whatever may be the individual estimate of Mr. Metcalfe's work as a critic, any action of the court preventing him from giving expression to his sincere convictions seems scarcely in accordance with the professed liberties of a democratic country.

The St. Louis *Mirror* tersely describes the adverse decision as "bum law." "A New York court," says the *Mirror*, "justifies the Theatre Trust exclusion of *Life's* critic from the playhouses on the ground that a theatre is exclusively a private enterprise. The critic, as a servant of the public, serving a public interest, in commenting upon the drama, has no right to enter any theatre if the proprietor or manager does not wish to admit him. Well; let the newspaper men utterly cease to write about the theatres and we shall see what will become of the theatre as an exclusively private enterprise. Let the theatres reach the public only through their paid advertising and we shall see how they fare. It is only because the press has regarded the theatre as a public and semi-educational institution that theatre affairs have been written up until they have made a public for the theatre. Let the theatres advertise like the department stores and get as little free write-ups and where would they be? And if the theatres are private enterprises exclusively, let the cities take the firemen the public pays for off duty in the theatres and let the proprietors pay for such precaution against panic or fire." After pointing out that the only ground on which the theatre manager can justifiably bar any man from entering his playhouse is disorderly conduct and that, therefore, to exclude any respectable person constitutes nothing less than public defamation of character, the writer continues:

> The *Mirror* believes that a theatre is not exclusively a private enterprise, that it is public when the public is invited to partake in its operation; that any one has a right to enter a theatre thrown open to the public, on the same terms as the rest of the public, so long as his presence will not constitute an unpleasant impression or effect upon the assemblage or the greater part thereof. The *Mirror* believes that a critic's animadversions against a manager of a theatre or his criticism on plays or players does not warrant his exclusion from the house to which the general public is invited on certain conditions which the critic meets as well as and in the same way as all the others. A better judge in a higher court will almost certainly reverse this finding in the case brought by *Life's* critic, Mr. Metcalfe.

The Indianapolis *News* declares that the fundamental question in the controversy is whether a theatre is a "public place to which any one, not objectionable to other attendants, must be admitted." After making reference to the recent Pennsylvania decision, in the case of Horney *vs.* Nixon, holding that "a right of action for trespass for failure to provide the seat called for by a theatre ticket did not exist," the writer continues in a more caustic vein: "We have all of us, in our opinion," he says, "given to the theatre an importance which it does not deserve. Now that we find that the business is purely a private one it may be that we shall learn in time to treat it as such. Columns have been written on the theory that the theatre was an institution in which the public had a legitimate interest. Now we learn that it is no such thing, for the managers may choose their public, may exclude from it such portions of the public as they please, may, indeed, exclude the whole public. Yet there is place for criticism of a certain sort. For the newspapers owe a duty to the public even if the theatres do not. It is, or ought to be, their business to tell the people honestly about the plays that are offered, so that they may know whether or not they are worth spending money on. As a result of these decisions we fear that this duty will be even less courageously performed than in the past, for the critic will always fear that he may be excluded, and so may not be able to tell the people anything."

The Philadelphia *Inquirer* dwells more particularly on the aspect of the case involving a direct conspiracy by the members of the Theatre Managers' Association. "If any and every one were entitled to admission," says the *Inquirer*, "the attendant results might be extremely unpleasant. So far the New York decision is all right. But the Metcalfe case includes another element which distinguishes it from the Pennsylvania one, and which seems to justify the announced intention of the plaintiff to take an appeal. It involved a charge of conspiracy. There was evidence that the members of the Theatre Managers' Association had taken concerted action in the matter. They had agreed to exclude Metcalfe from their houses, and the question arises whether they had not thereby entered into such a conspiracy as the law forbids. It is an acknowledged legal principle that because an individual may do a certain thing by himself it does not follow that he can rightfully do the same thing in concert with others. There may be an illegal conspiracy to do an act not in itself illegal, and it looks like a fairly debatable question whether the agreement of the theatre managers to exclude Metcalfe from their houses does not come within that category."

The New York *Globe* publishes an article under the heading "The Theatre a Castle." The gist of the editorial is contained in this paragraph:

> During the last eight or nine months the courts have shown a marked tendency to buttress the interests of the theatre owner and manager. The theatre has been placed almost in the position of a private dwelling house. It has become the proprietor's castle, to which it would seem he may admit the world if he chooses and from which he may turn away those who are distasteful to him. Fickle fancy seems a sufficient reason for barring the door, for it is said that an agreement by the managers to refuse admission is not unlawful unless it was intended "not to protect their own interests or please their fancies, but for the sole purpose of injuring the business of the complainant." This decision does not deprive the one thus excluded of any civil remedy he may have. If he can prove that he has entered into a contract of which there has been a breach by the other party he can recover.

Other papers, representing the public spirit of their respective communities, have, in no dubious words or equivocal phrases, united in arraying themselves on the same side of the controversy, which is by no means ended. One court has submitted its opinion favorable to the legality of the managers' concerted action. A higher authority has a right to reverse that decision, and fortunately Mr. Metcalfe is not the man to surrender with ammunition still at hand. Before now the higher courts have proved themselves more closely allied to the interests of the people as regard personal right than the lower courts, perhaps because on appeal a case is presented more tersely than below, where often it is rendered difficult because of detail. Whatever the ultimate decision in this case may be, it will have an important bearing on the theatre.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror *will be forwarded if possible.]*

K. W., Toledo, Ohio: These plays have probably never been printed, as is the case with most valuable pieces still being performed.

L. L. K., Montooth, Pa.: Inquire of any reputable costumer in New York or any other large city.

M. S., New York City: If you wish to attempt the study of acting by mail you should apply to the Henry Dickson School of Acting, 307 Kimball Hall, Chicago.

N. G. T., Trenton Junction, N. J.: (1) Vesta Victoria was the first to sing "Waiting at the Church" in America. (2) There is no evidence that Vesta Tilley has ever been dead. She was very much alive last Spring, and if her condition has changed since then The Mirror knows nothing of it.

L. N. K., Marietta, Ohio: The Vaudeville Club of London was founded in 1901. The purpose of the organization is "for the association and convenience of the members of the Grand Order of Water Rats, but is also open for gentlemen connected directly or indirectly with the vaudeville profession, music, art, the drama, and sport." The membership of the society numbers 450.

C. J. J., Philadelphia, Pa.: The Great Ruby was originally produced at the Theatre Royal, Drury Lane, London, on Sept. 15, 1898. The American rights were secured by Augustin Daly, who produced the piece at his theatre in New York on Feb. 9, 1899. In the cast were Ada Rehan, Blanche Bates, Mrs. Gilbert, May Cargill, Mabel Roebuck, Beatrice Morgan, Paula Edwardes, Louise Draper, Virginia Navarro, Ann Caverly, Lucy Spinney, Laura Hall, Charles Richman, Wilfred Clarke, Herbert Gresham, George Greppo, White Whittlesey, James Young, Sidney Herbert, William Hazeltine, De Witt Jennings, Clement Hopkins, William F. Owen and Paul McAllister.

PERSONAL

O'Neill.—James O'Neill has just returned from a vacation spent in Europe to prepare for his tour next season in a new play, The Voice of the Mighty, by James Slevin.

Ferguson.—Robert V. Ferguson, who has been a member of Mrs. Fiske's company at various times during the past few years, and who played Sir Pitt Crawley in Becky Sharp, has been added to the Manhattan company to support Mrs. Fiske in The New York Idea next season.

Robson.—May Robson writes that she is in London "doing theatres mostly" and that she will sail on Aug. 11, if not before.

Russell.—Marie Booth Russell will continue as leading woman for Robert Mantell the coming season.

Whitman.—Helen Whitman, formerly of the Proctor, the Yorkville stock, Kathryn Kidder's, Daniel Sully's and other companies, has been engaged for the part of Mrs. Henry in The Virginian with Dustin Farnum, and opens at the Academy of Music, New York, on Aug. 9.

Jones.—Henry Arthur Jones is expected to arrive in New York on Aug. 12 to oversee rehearsals of The Hypocrites, which will open at the Hudson Theatre on Aug. 30.

Goodwin.—Nat C. Goodwin has bought a house at Beach City, near Los Angeles, Cal., and intends to make his home there when he is not on the road.

Dodson.—J. E. Dodson has been engaged for the leading character part in the new play being written for Clara Bloodgood.

Crosman.—Henrietta Crosman has decided to open her season in Ernest Denny's comedy, All-of-a-Sudden Peggy, at Newburg, N. Y., on Labor Day. She will not appear in the dramatization of "Pilgrim's Progress" until late in the Spring.

Fischer.—Alice Fischer's new play for next season is Honor Bright, by Grace Livingston Furniss.

Colburn.—Otis Colburn, The Mirror's correspondent in Chicago, is spending his vacation in New York.

Lackaye.—Mr. and Mrs. Wilton Lackaye are visiting at Shelter Island. One night last week their four-year-old boy appeared at a children's masked ball as a courtier of the period of Louis XIV.

Sudermann.—Herman Sudermann, Germany's premier dramatic author, has appointed Alice Kauser his exclusive representative in the United States.

Stahl.—Rose Stahl returned to America on the *Baltic* last Thursday. Before she left London the directors of the Palace Theatre gave her a banquet, and she was obliged to make a speech to the audience on the night of her last appearance there.

Johnson.—Mayor Tom L. Johnson, of Cleveland, O., has been elected director of the company that is erecting the Majestic Theatre in that city. It is said that he bought stock in the venture so that his daughter, Bessie, might have a theatre in which to try her plays.

Allen.—Viola Allen is said to be considering her retirement from the stage at the end of next season.

Russell.—Lillian Russell has gone to Saratoga to devote three weeks in study of her role of Barbara's Millions.

Fealy.—Maude Fealy has finished her annual engagement as stock star at Elitches' Garden, Denver, Colo. This will be her last engagement at Elitches', as she begins her starring tour this season. She is booked at the Broadway Theatre, Denver, New Year's week in The Illusions of Beatrice.

Bogel.—Claus Bogel, who has been a member of the Manhattan company in support of Mrs. Fiske in various plays for several years, has been engaged by Harrison Grey Fiske for the company that will support Bertha Kalich the coming season.

Orleneff.—Paul Orleneff, the Russian actor, who lately headed a company in America, was in Syzran, Russia, at the time of the burning of that city and narrowly escaped death. He was mistaken by the mob for a monk who was suspected of having set the fire, was seized and badly beaten and thrown into a burning house, but was rescued before the flames reached him.

CURRENT AMUSEMENTS.

Week ending August 4.

AERIAL GARDENS—George M. Cohan in The Governor's Son—9th week—52 to 57 times.
ALHAMBRA—Closed.
AMERICAN—Gambler of the West.
CASINO—The Social Whirl—17th week—129 to 136 times.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—The Belle.
LYCEUM—The Lion and the Mouse—37th week—293 to 300 times.
MADISON SQUARE GARDEN—Roller Skating.
MADISON SQUARE GARDEN ROOF—Mamselle Champagne—6th week—35 to 40 times.
METROPOLIS ROOF—Vaudeville.
NEW STAR—The Curse of Drink (opens Aug. 4).
NEW YORK—The Ham Tree.
NEW YORK ROOF—Seeing New York—55 to 60 times.
PARADISE ROOF—Vaudeville.
PASTOR'S—Vaudeville.
THALIA—Queen of the White Slaves.
THIRD AVENUE—The King of Diamonds.
VICTORIA—Vaudeville—matinees.
WALLACK'S—His Honor the Mayor—7 times, plus 10th week—73 to 80 times.
WEST END—Little Red Riding Hood.

THE USHER

Some interesting data is contained in the statement recently forwarded from the Library of Congress, Copyright Office, to THE MIRROR. The international copyright is now effective in practically all the great foreign countries—Belgium, France, Great Britain and her possessions, Switzerland, Germany, Italy, Denmark, Portugal, Spain, Mexico, Chile, Costa Rica, Netherlands (Holland) and possessions, Cuba, China, Norway and Japan, the last named having been added to the list on May 17 of the current year.

The charge for recording the title or description of any article by a person who is a citizen or subject of any of these countries is one dollar. "It is therefore necessary," the circular continues, "in the application for copyright to state distinctly the nationality of the author of the book or other production, to determine, first, whether the work is subject to the privilege of copyright in the United States, and, second, the amount of fee to be charged for recording the title."

During the fiscal year ending with June 30 the Copyright Office made entries of 1,879 dramatic compositions. During the same period 1,380 different dramatic compositions were deposited, there being two copies of each article, one for public use in the Library of Congress and one to be filed in the Copyright Office.

Some idea of how vast are the operations of the Copyright Office may readily be formed. Since the first registration, on July 10, 1870, the department has received 1,608,673 publications, including 15,011 dramas. In the same thirty-six years the registrations have reached a total of 1,749,083, and the applied fees for these entries have brought an income of $1,259,546.31. For the present year fees have been received to the amount of $80,198, somewhat more than $2,000 in excess of the income for the previous twelve months.

The hazards of "dramatic composition" and the very low percentage of successes in this field are suggested by the large number of works copyrighted—15,011—and the very small number of these that the public knows anything about.

Fitz W. Winter, of Gloucester, Mass., has donated to the library of the Edwin Forrest Home, Springbrook, a very interesting and valuable theatrical scrap book, containing quite a number of rare prints and photographs. He has also given to the library his half a century collection of play bills of the New York and Boston theatres, all in a fine state of preservation and chronologically arranged.

One of the programmes, Nov. 12, 1851, states that in consequence of the great demand for seats, "the choice of them will be offered at auction in the vestibule of the theatre at 10 o'clock a.m." Thus seats at auction is not a modern device after all.

A theatrical man who recently went abroad to study special features of European theatres established with the purpose to improve the surroundings and work of actors has, as alleged, made a report, from which this is taken:

One theatre has a perfectly equipped dining-room, with a billiard and smoking-room; another has a general gathering room, with a library of unusual proportions; another has a lecture hall, where men of letters discourse on pertinent subjects; another has instituted an idea for showing special periods, through the medium of pictures and books, so that the atmosphere of a given play shall be thrown about the actors before their entrance on the stage; still another has used roof space for a conservatory, for the exclusive use of actors; and another has the appointments of an up-to-date home.

It is said to be the plan of managers now building in New York to embody some of the foregoing features in their theatre. A well organized theatre has some things not enumerated above. It is quite distinct from "an up-to-date home," because it is a different institution.

What is wanted in these days is not a single theatre embodying many desirable features—or all possible desirable features—but many theatres that embody a reasonable number of modern ideas applicable to the drama and its representation.

A month or more ago the alert and clever correspondent of THE MIRROR at Rome, Italy, told an interesting story about D'Annunzio's mechanical and other idiosyncrasies, describing his working upon inventions, etc., in a secluded place.

Last Sunday, by "cable" from Paris, the New York *World* gave a rehash of THE MIRROR story.

It often happens that foreign matters of interest relating to the theatre and its people first appear in this journal, and sometimes THE MIRROR mail outstrips the cable.

"Punch" Wheeler writes that his circus is doing well. "When the closed season for circuses comes," he says, "our snake charmer is going to book me for a lecture tour. My chief subject will be 'How to Live on $1,000 a Day Without Working.'"

WILLIAM J. COGSWELL DEAD.

William J. Cogswell died on Friday afternoon, July 20, at the National Military Home, Milwaukee, aged 72. Even before the Civil War he had become an established actor. At the beginning of the great conflict he joined Company D, 163d New York Infantry, and fought with marked distinction throughout the four years of the struggle. When peace was declared Mr. Cogswell returned to his chosen profession, continuing therein until very recently.

Some thirty years ago Mr. Cogswell was a prominent figure on Broadway, well known to the public and a favorite with the theatrical fraternity. In January, 1875, he was the Marquis de Preules in The Two Orphans, with a cast that included Stuart Robson, Charles R. Thorne, Jr., McKee Rankin, Kate Claxton and Rose Eytinge. At the Park Theatre, in 1876 and 1877, Mr. Cogswell appeared as Simon Legree in Uncle Tom's Cabin; in The Kerry Gow with Joseph Murphy; as Philip Markson in Brass; as Philip D'Arcy in Musette, with Lotta; as Ned Trent and Mr. Slum in Little Nell and the Marchioness, with Lotta and William Crane; as Jack Hardy in Our Boarding House, with Robson and Crane.

At the Broadway Theatre, in 1877 and 1878, he was seen as Stubbs, the Forty-niner, in The Danites, with Mr. and Mrs. McKee Rankin; Monks in Oliver Twist, with Mr. and Mrs. Rankin; Giselher in Brunhild, with Janaushek; Mr. Rouncewell in Chesney Wold, with Janaushek; Eros in Antony and Cleopatra, with Rose Eytinge; Morel in Monte Cristo, with Fechter; Lambert in The Lyons Mail, with Alfred Dampier; and also in The Exiles, with Dampier. At Haverly's, in 1880, Mr. Cogswell assumed the role of Joseph Jessup in a comic opera, Deseret. In 1881 he appeared at the Grand Opera House as Whitworth Laurence in Baron Rudolph. In addition to the famous players already named, Mr. Cogswell had played in companies with the elder Booth, Charlotte Cushman, Charlotte Thompson, Avonia Jones and Mrs. Geane Lander. For several seasons he was associated with Robson and Crane in The Comedy of Errors. His last part was that of the Earl of Bedford in Bedford's Hope, a role in which he was favorably received last Winter at the Fourteenth Street Theatre. William J. Cogswell never married. Lincoln J. Carter is one of his nephews. His illness began some six weeks before his death with a stroke of paralysis. He was buried with full military honors and taps were sounded for the last time above his grave.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

Mrs. George S. Studwell was the hostess at the tea served at headquarters last Thursday afternoon, and among those present were Mr. and Mrs. Charles T. Catlin, Percy Plunkett, Laura Alberta, Mrs. O. Drescher, Adelaide Cherie, Edyth Totten McGrath, Mrs. Samuel Charles, Kizzie Masters, John Costello, Aimee Abbott, Annie E. Murray, Mrs. W. G. Jones, Regina Weil, Susanne W. James, Blanche Seymour, Mrs. Hudson Liston, Florence B. Varian, Mrs. J. A. Brown, and many others.

Mrs. Forbes Curtis will be hostess on Aug. 2. Friends and members are cordially invited.

Members are requested not to forget the Chapter conference meeting at St. Chrysostom's Parish House, Thirty-ninth Street and Seventh Avenue, on Thursday evening, Aug. 9 at 8 P. M. sharp.

Friends of Jeanette Carroll, who is an officer of the Providence Chapter, will be glad to hear that she has joined the stock company at Williamsport, Pa., where there is also an Alliance Chapter, of which Lyman Pray is the secretary.

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PARAITRE; pièce en quatre actes. Par Maurice Donnay.

PARIS OU LE BON JUGE; operette en deux actes. Par Robert De Flers and G. A. De Caillavet.

PRIDE OF NEW YORK; musical satire. Book, lyrics and music by Charles L. Young and Walter Montague.

ROVENSKY; drama in five acts. By Satto.

SANTA CATERINA; leggenda drammatica in quatuor atti. Di Alice Liebling.

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THE TWO-EDGED SWORD; drama in four acts. By Frederick Spangler and G. Cleveland Rodgers.

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Plays wanted at once for New York production this Fall. Playwrights' League, New York.

THE LONDON STAGE.

The Prince Chap Produced—Theatrical Law Suits and Bills—Promises.

(Special Correspondence of The Mirror.)

LONDON, July 21.

With the exception of the production of The Prince Chap at the Criterion last Monday, the week now ending has been totally devoid of new plays and other interesting theatrical matter. So much so that our public journals have been fain to fill their columns with more than usually lengthy accounts of a few trivial theatrical and music hall law cases, mostly about quarrels, letters for and against the new "Dangerous Performances Bill," sundry long accounts of little sketches in the halls, and quite a heated correspondence as to whether Actor Manager George Alexander should or should not have allowed his tailor to put an outside pocket on his (G. A.'s) new lounge coat. You will be much moved to learn at the moment of mailing, this grave problem is drawing many earnest letters to the *Daily Mail*, the *Daily Express*, the *Morning Leader* and other organs of more or less light and leading.

One of the above-mentioned law cases threatens to grow into great importance and to last a long while. In this case your popular actress Edna Wallace Hopper figures (on behalf of her late mother) as one of the claimants to the vast estate of the late Alexander Dunsmuir, who, after coming to San Francisco thirty years ago, married Edna's mother, but in his will left her little or nothing, preferring to make his brother James almost sole heir to some three million dollars by way of pocket money. The chief point shown up to now in this case is that the late Alexander Dunsmuir is said to have absorbed so much alcoholic liquor that he used "to see things." For example, fishes singing rag-time songs (which surely no self respecting fish would do); elephants dancing on tight ropes over his bed (a strange proceeding for such huge pachyderms); green monkeys feeding on the ceiling (when doubtless they would have preferred the harmless necessary nut), and whales dancing on their tails (surely a terpsichorean feat never before transcended on any stage. Nay, a feat compared with which that of the gentleman who balanced an eel on the end of his nose in Alice in Wonderland was paltry in the extreme).

With regard to the aforesaid "Dangerous Performances Bill," several exciting meetings have been held by angry acrobats and acrobatesses protesting against all legislative interference with their professional pursuits, either in the way of ground or lofty tumbling or exploits on horizontal bars, midair trapezes and things. I am inclined to think that some of the provisions of this new "Dangerous Performances Bill" are too grandmotherly in tone. I am sure, however, what with the many accidents, fatal and otherwise, late to gymnasts, flying men and women, lion tamers, and such like, it is high time to take some steps for the better protection of professional life and limb.

MIRROR readers (and all concerned) will be glad to learn that after years of promising and many weary months of unseemly squabbling, our House of Collective Wisdom (as some wag described our Parliament) has at last passed a bill for the protection of musical copyright and the consequent frustration of knavish tricks of the vast army of musical pirates. This highly sensible and much needed bill is the work of T. P. O'Connor (alias "Tay Pay"). So well has our Hibernian M. P. and brother journalist framed this bill that, begorra, I could foind it in me harrut to fergive Tay Pay for much of his Parleymintary blatherumskitishness, bedad.

The discussion concerning "orders" (or free admissions) to theatres or music halls continues to rule lively, as they say on our analogue to Wall Street. Many letters pro and con (especially con) continue to be printed in Sunday journals.

One of these journals, the *Halfpenny Evening News*, to wit., last night started the issuing of coupons whereby the holders thereof can go to certain places of entertainment at half price. This sort of thing has been tried before by the same paper, and in certain other journals of the Harmsworth group, and it has always resulted in sending down the business. On our side (and perhaps even on yours) there are thousands of people who won't pay (especially for shows) if they can get them for nothing or something like it.

I regret to have to announce the deaths of two popular theatrical folk this week, namely, Gaynor Rowlands, a clever young favorite in the musical plays at the Gaiety and elsewhere, and Marie Walford, who (as "Mystic Marie") used to assist successfully in certain hypnotic and conjuring entertainments.

I am glad to be able to announce that Cyril Maude has just been awarded £20,000 by the South Eastern Railway Company for the wrecking of his new theatre, the Playhouse (formerly the Avenue) when the Charing Cross station's huge glass and iron roof fell in, scattering devastation al around. Maude will at once rebuild the Playhouse, which he hopes to open next January. In the meantime he will join Manager Frohman at the Duke of York's Theatre in an adaptation of a French play, entitled Triplepatte. This will be proceeded by a one-act pantomime entitled The Scapegrace, in which the named part will be played by Pauline Chase.

You will be glad to learn that Willie Edouin made a successful debut on the music hall stage at the New Cross Empire on Monday, playing many parts in a quick change monologue entitled Passing the Doctor. Also that Louie Freear has just produced in the halls with much success a new comic sketch called Snooks.

The aforesaid Charles Frohman has just sailed for your city, where he hopes to stay until October. Almost concurrently with C. F.'s embarkation the *St. James's Gazette* (which hitherto has always worshipped Frohman) discovered that C. F.'s rival, David Belasco, to wit., is "the foremost manager in America in the sense of being a producer on the grand scale of original work." The *St. J.'s Gazette* adds that Belasco has "also written some of the most phenomenally successful plays of that phenomenal continent."

With regard to the aforesaid one new play of the week, "The Prince Chap," produced by manager Al H. Canby, I regret that I cannot record a phenomenal success. The play is pretty in a semi Dickensian way, and it has one or two charmingly written scenes. It is, however, somewhat too thin and too conventional for one to predict for it any great measure of financial success, especially as a Christmassy-tone piece of this sort is hardly the goods for sultry Summer weather.

I am hoping, however, (for the sake of all concerned), that some revision removing certain extremely sentimental points this play of Mr. Peples will yet catch on more than many appear to think it will.

Manager Canby certainly deserves credit for the manner in which he has produced and cast The Prince Chap. There are not many better bits of acting around than H. R. Robert's impersonation of William Payton, George Shelton's Marcus Runion, Sam Sothern's Earl of Henningford, and Hilda Trevelyan's Phoebe Puckers. Excelent acting is also put in by Lilias Waldegrave as Alice Travers, and little Betty Green, Geraldine Wilson and Janet Alexander, who impersonate respectively Claudia in act I, act II and act III.

Alfred Sutro is writing two new plays, one for George Alexander to produce at the St. James, the other for Charles Frohman to present Marie Tempest in. Arthur Bourchier will produce at the Garrick next Wednesday his own ne wadaptation of Crainquebille. He calls it Down Our Alley. That is our only new play looming in the very near future.

GAWAIN.

OLYMPIA MANAGER ARRIVES.

George Taylor, manager of the Olympia, one of the better known music halls of London, is in New York for a few days, at the Herald Square Hotel.

Mr. Taylor is over here simply for a vacation, and while he has not come for the express purpose of engaging any American acts for his house, he will look around and contract for anything that pleases him. He will be here probably for two weeks.

ACTRESS SUES FOR INJURIES.

Marie Bertha, whose stage name is Marjorie Bond, has begun suit in the Supreme Court against Klaw and Erlanger for $50,000, which she claims as damages for injuries sustained on Dec. 24, 1904. She alleges she was knocked down by a bag of sand while appearing in the production of Mother Goose and sustained such injuries that she has not been able to appear upon the stage since or to pursue any occupation whatsoever.

ENGAGEMENTS.

For Rowland and Clifford's Phantom Detective, Maude Truax, Thomas J. Smith, Arthur Hull, American Newsboys' Quartette.

Arthur L. Verner for light comedy and Lois T. Davis for soubrette with Arthur Aylesworth's Lights of 'Frisco.

Gene Gauntier, for the part of Lucy Rigby in The County Chairman.

Earle Williams, for the heavy role in The Man on the Box.

George W. Denham, for The Law and the Man.

Benjamin Bradbury, Earle K. Mitchell, Robert Thorne and George Gordon, for Louis Miller's production of Carolina.

Robert Skinski, to play heavies with Ferris Comedians.

Theodore Hamilton, for Oscar Dane's new version of Dr. Jekyll and Mr. Hyde.

Duncan Penwarden, for the lead in Told in the Hills.

LETTER TO THE EDITOR.

Americans in London.

CAMBRIDGE, MASS., July 28, 1906.

To the Editor of The Dramatic Mirror:

SIR: I trust you will find room for the following in your trusted paper, as it is a subject upon which myself and other American residents in London feel deeply, and that is the garbled reports of American theatrical affairs that appear in our home papers. Most of the correspondents are Americans, and in their desire to please the home folks are guilty of many misstatements.

The Lion and the Mouse is a case in point. It was received with wild enthusiasm by an audience composed mostly of Americans, for, you know, the American abroad is a very different being from the fellow we know at home. He heartily and noisily applauds everything American in a thoroughly indiscriminating manner, the terms "glorious" and "great" being ordinarily applied to anything from home, and it is this nosy acclamation without thought of artistic distinction that prejudices the more reserved and thoughtful Englishman.

Now we know The Lion and the Mouse was almost a great play, certainly better than anything playing in London, but the American press agent and his crowd of "boosters" ruined its prospects utterly with the English press, whose judgment is accepted in the proper spirit by the paying British public. One of the most respected English critics, when asked his opinion of the play during an intermission the first night, said: "I shouldn't care to go deep into the thing until after the American invasion is over and the press agent has retired from the field. Your countrymen are so thoroughly enjoying themselves that it seems a shame to disturb them with serious criticism, but you see it is quite different when one of our men produces a play. There is little previous booming and then only of a dignified kind, if it is a pretentious play, so sometimes we think your authors and players have it too easy. Your productions are always made in what we call the American season, and you folks are so patriotic," in sequence of which the gentleman's next day criticism was satirically kind.

Miss Illington more than pleased, in spite of the fact that she had been injudiciously "tipped off" to the craft. In pursuance of this a West End manager has said: "I hope Mr. Belasco can be persuaded to send over Warfield in The Music Master, and in our regular season. I should like to see him open right after Christmas, without the assistance of press agent or American friends. We know Mr. Warfield to be a great artist, and Klein's play as great as he, but let him come in a dignified way and not be boosted to the papers by the same representative as a music hall soubrette. It is this the English newspaper men take real exception to." Here was a representative American manager, producing a really fine and serious veined American play, and as a side dish and running accompaniment we were tipped off to the coming debut of a music hall artist. It was dinned into us from home and rubbed into us by the artist's friends in London, and we, who were hoping for a worthy American success, had to be consoled with the news that there was a "typically American" success at one of the halls, where all the broad and slangy lines are listened to with avidity, and we are assured by our English friends that it is quite the most thoroughly American skit yet shown. And our correspondents will shriek of another American success, and so I, along with numerous other Americans, wish that some of our representative American players would come to London in the Winter season, when they would be seen by the native Englishman and their own exiled countrymen. To the American who is proud and knows of the talent of its playmakers and great players, it is galling to know that the fiercest melodrama is considered our typical and cleverest American play, and that loud voiced slang-spouting soubrettes should be considered our typical American artists, whom American critics have been quoted as calling geniuses, which must be news indeed to our critics at home. To be sure, we have much cheap boosting at home, and much friendship pressure is brought to bear, but it is usually used in the proper quarter, and our pretentious productions and established artists are handled in a worthier and more respectful manner than are these same plays and players when they appear before our English cousins. CAMBRIDGE.

TELEGRAPHIC NEWS

CHICAGO.

The Vanderbilt Cup—The Daughters of Man—A Strenuous Life—Plans Announced.

(Special to The Mirror.)

CHICAGO, July 30.

Last evening at the Colonial Elsie Janis and a large company in her support opened in her automobile play, The Vanderbilt Cup. Public interest had been incited by George Wood, of the Colonial, whose methods of promoting publicity are always effective and in good taste, and these efforts had been supplemented by some original efforts on the part of A. Toxen Worm, who arrived in advance of Miss Janis last week. As a consequence The Vanderbilt Cup had a good introduction and went on exhibition before a large gathering of eager first-nighters. That the star and the story made an emphatic appeal goes without saying.

Another first promise of offerings for the new season in dramatic goods was The Daughters of Man at the Grand Opera House to-night. The discussion over the title of the play, which is almost exactly the same as that of Charles Klein's Daughters of Men, caused Manager Block, who puts forward the play at the Grand, to extend to all those present at the initial performance an opportunity to suggest another title, all such suggestions to be on ballots, which are to be submitted to a jury of local dramatic critics, and the person whose suggestion is accepted is to be given $100 as a substantial testimonial of the manager's gratutude. As to the outcome of this contest and the reception granted Marguerite Merington's drama, due record will be made here next week.

Joe Weber made his debut as a manager of stellar attractions to-night at the Studebaker Theatre, where he presented William Norris and company in a brand new farce entitled A Strenuous Life. The play is by Richard Walton Tully, a new aspirant in the ranks of playwrights. Further comment on this production next week.

Manager Mort H. Singer announces the opening of the fifth season at the La Salle Theatre on Saturday evening, Aug. 18, when The Time, the Place, and the Girl will be given its premiere. The new play is by Messrs. Adams, Hough and Howard. It is said to be something of a new departure, and curiosity is excited as to its character. All the old La Salle favorites have been retained and will be seen in the new play. Georgie Drew Mendum, recently in The Coward and The College Widow, is a new member of the stock company. Harry Clinton Sawyer has also joined the company. Rehearsals on the new play have begun. Joseph Howard is to be the regular stage director at the La Salle for the coming season.

Plans have been completed by which a new theatre will be erected and managed by James L. Lederer, on Milwaukee Avenue, to play popular priced attractions under the direction of Stair and Havlin. This will be the first regular playhouse located in that district of Chicago. Mr. Lederer has already obtained a lease on the property desired, and the building arrangements are now being completed.

George Ade denies that he is writing a college play with the scenes laid at Radcliffe. This story circulated last week, well authenticated, as one of the outputs of a dinner given by Henry Woodruff, at which Ade was a guest. The cast was alleged to be all girls but two, etc. Now comes to the fore the author of The College Widow announcing firmly that he is writing nothing at present except checks to pay the current expenses of his Indiana farm.

E. F. Maxwell, former manager of Faurot Opera House, Lima, O., has been made general manager of W. F. Mann's attractions, with headquarters in this city. He expresses a desire to extend cordial greetings to old-time friends and out-of-town managers visiting Chicago.

Engagements for Lincoln J. Carter's attractions, not already noted in these columns, are as follows: For The Eye Witness—Edward Manley, manager; James Forbes, business manager; Ed Phinney, John Tague, John Pellegrini, Charles Kyle, B. J. Baird, Gordon Eldrid, Walter Fredericks, Charles Lorraine, George E. Pierlot, Mina Manley, Villoa May, St. George Hussey, Emma Eldrid; season opens Aug. 12. For Too Proud to Beg—John Whiteley, manager; William Gilman, business manager; Martin Franklin, Adolph Knoll, Edward Riley, Le Roy Lewis, Will N. Rogers, Dave Clifford, Clarence and Gertrude Riley, Mrs. Roy Lewis, Mrs. Will N. Rogers, Celese Riley; season opens Aug. 12. For The Flaming Arrow—Charles Sellon, manager; John F. Bailey, business manager; Ed Price, Alvin Wyckoff, E. F. Roseman, Taylor Carroll, L. L. Bishop, Wilbur Collins, E. Allen, Ben F. Cox, Ed Spring, Florence Willis, Mrs. Taylor Carroll, Hiram Green, Foster Johnson, and genuine Indian brass band; season opens Aug. 18. With Julia Gray, in Her Only Sin, will be F. T. Wallace, manager; Tom North, business manager; Aleta Van, Mrs. Harry Andrews, Fred Loomis, Robert Harland, Harry Andrews, H. B. Tucker.

Mary Ryan may be the leading woman of the new stock company now being organized by David Hunt to play in the Chicago Opera House the coming season. Miss Ryan has just received an offer from Kohl and Castle to play all the ingenue leading roles the coming season with Mr. Hunt's stock company.

Manager Harry Askin informs me that he has booked The Umpire solid with choice time for the new season. The piece will open on Aug. 20 at Springfield, Ill., and has a rainbow route through the Northwest. Harry Allen is to be business manager, and the company, with Fred Mace at the head, will include the following: Frank Allworth, Clara Huntington, Bradlee Martin, Harry Hanlon, George Knight, Helena Sallinger, George Damerel, Margaret Macdonald, Guelma Baker, Ethel Pennington, Edith Yarrington, Allan Ramsay, Musical Director Charles Moebius, and a chorus of thirty girls and twelve men.

The Studebaker during the past week has been in the hands of renovators, and has been completely cleaned from stage to gallery.

Lincoln J. Carter is making extensive changes and improvements in his big North Side playhouse, The Criterion.

H. J. Martin, who is getting up the very elaborate scenery for Clay Clement's production of Sam Houston, sails for Europe for a brief vacation at the conclusion of his contract.

Joseph Kilgour, who is playing the leading character part in The Lion and the Mouse at the Illinois, was formerly a stock broker here, and has many friends in this city who are particularly interested in his splendid characterization, one of the most finished and clean cut of any seen on the local stage for some time.

Fay Templeton, who has not had a rest for two years, will undoubtedly be glad to take advantage of a brief vacation after her long and onerous duties as Mary in Forty-five Minutes from Broadway. During her long stay in Chicago Miss Templeton leased apartments and enjoyed keeping house.

Engagements for W. F. Mann's attractions have been closed, and are as follows: For the new production of The Cow Puncher: J. R. Hill, manager; R. F. Meyers, agent; Ray Barker, carpenter, Jim Niepling, John Preston, Claude Boardman, Louis Ramsdell, Frederick Backus, Otto Paris, George Donaldson, Henry Paris, Margaret Neville, Florence Westbrook. For As Told in the Hills, Eastern: Nesbitt Scoville, manager; E. B. Rice, agent; W. N. McPherson, carpenter; Gus Neville, Frank De Vernon, Joe Deming, Ada Zell, Mrs. Deming, Mrs. Scoville, Bert Rawlinson. For As Told in the Hills, Western: D. C. McMillan, manager; Harry Farley, agent; Archie Lockridge, carpenter; Duncan Penwarden, Bert Boga, Harry F. Adams, Ed Settle, Dorothy Grey, Bessie Lyle, Mrs. Adams. For As Told in the Hills, Central: Earl Doty, manager; Ben F. Simpson, agent; Colonel Spencer, carpenter; E. J. Peil, L. E. Robertson, John D. McGinn, Billy Moore, Eleanor Franklin, Rosa May, Mrs. Ramsdell. For The Moonshiner's Daughter: Ray Kingston, manager; Harry Darlington, agent; James Kingston, carpenter; Lewis Summers, Floyd Whitson, S. S. Sylvester, Charles T. Small, Mary Carew, Nellie V. Small, Mrs. Whitson.

Over at the Alhambra, following The Fast Mail, Uncle Josh Spruceby, with Louise De Varney as leading lady, began a week's engagement yesterday matinee. Players at the Alhambra this season will have a sample of the strenuous life sure enough, for during this season matinees every day are the rule—a new departure.

Billy Gaston, the husband of Mabel Barrison, who wrote for her "Come Take a Float With Me," has just completed a new one called "Good-bye, Bill."

A new production, The Land of Cotton, is to open the season at the Bijou.

Ed Giroaux, representing John Cort Stewart's Opera company, will be in town this week, looking for chorus people for this company.

Hobart C. Chatfield-Taylor, who has written several plays and is very prominently interested in the New Theatre movement, has finished his new book on Moliere, which he has had in hand for several years. The book is to be published this Fall.

The W. H. West Minstrels have been selecting music here, and will soon open their season in Michigan.

Selma Herman closed her stock season at the Bijou last Saturday evening. West Side theatregoers have taken kindly to Miss Herman's offerings, and the engagement has outlasted all other stock adventures for the heated term.

Will R. Goodall and Marie Craig are rehearsing a dramatic vaudeville act written by Mr. Goodall, which promises to be something rather out of the ordinary line. The playlet is entitled The Wishing Stone, and deals with the transformation of an aged Irishman into a gay gossoon. Characteristic Irish songs are interpolated and a handsome scenic investiture provided.

Brigham Royce, a Chicago actor, who is a member of William Norris's company in A Strenuous Life, which opened at the Studebaker to-night, is known as the "biggest regular actor on the American stage." Mr. Royce measures six feet three inches in height and is well set up.

Adelaide Keim, who was leading lady at the Bush Temple last season, will this season play the role espoused by Sarah Truax in The Prince of India.

Henry Woodruff began the eighth week of his engagement in Brown of Harvard at the Garrick last Sunday night. Owing to the extensive plans for the redecoration of the theatre it will be necessary to close the house for one week between the Summer season and the regular season, so the engagement will come to an end on Saturday, Aug. 18. The organization is booked for forty-two weeks on the road, which, with the fifteen weeks played in New York and the eleven weeks played in Chicago, will make sixty-eight weeks.

Fletcher Dobyns, who stroked the Harvard crew against Yale the same year that Henry Woodruff graduated from the university, will give a box party at the Garrick Theatre to the members of the crew of the Iroquois Boat Club next Friday night. The other members of the club will also be out in force.

Thomas J. Noonan, business manager of the Illinois Theatre, has become a great golf fiend and takes such pride in his expert work that he deserves a notice in this column every other week at least.

Assistant Treasurer Dillon, of the Illinois, is fishing in Wisconsin. Up to date no wireless telegrams have been received as to his prowess, but statistics are promised at the box office when he returns. By the way, The Lion and the Mouse will run out the Summer season, and with perhaps a vacation of one day, The Free Lance, Sousa's opera, will open the new season Sept. 2 or 3. Another item is reported from the box office to the effect that a theatregoer from Wayback, after looking at the lion pictured in the foyer, asked the ticket seller if the lion appeared on the stage. Of course the truth had to be told, and the man from Wayback declined to purchase. The urbane box office man assures me that this is a cold fact, although the mercury is 'way above 23.

The Land of Nod continues to do a large business at the Chicago Opera House, and the closing date has not as yet become a matter of consideration for Manager Lyman Glover. As a slight inciter of public interest Mabel Barrison has consented to act as one of twelve members of a ladies' jury selected by a local daily paper to give a "straw" verdict on the Thaw case.

Bills for the week: Garrick, Brown of Harvard; Colonial, The Vanderbilt Cup; Grand Opera House, Children of Man; Studebaker, A Strenuous Life; Chicago Opera House; The Land of Nod; Illinois, The Lion and the Mouse; Powers's, As Told in the Hills; Great Northern, Bedford's Hope; Alhambra, Uncle Jack Spruceby.

Martin Beck will sail for Europe the latter part of August on business connected with the new vaudeville combination. He will concern himself chiefly with establishing agencies in Europe for the new American grand circuit, and Chicago may expect presently to see numerous imported novelties at the Majestic and other Kohl-Castle houses. Mr. Beck did not foresee any marked change in the general character of the bills after Sept. 1, when the new deal is to go into effect, except an increase in the number of foreign acts. He will be gone about six weeks. The new house at Cleveland will be open in September and the new Milwaukee house late in the Winter.

The Fast Mail opened at the Alhambra and the new season with a bigger house last Sunday afternoon than was expected. It was the hottest day of the year to date, but the house was virtually all sold. There was a good audience Monday night, and in the meantime some very encouraging press notices had appeared. The company would be satisfactory with a little more emphasis on the leads and the heavy to bring out the story which has more than usual interest and vitality. The comedy got plenty of applause, and Walter Fane was a hit as Irishman and Macaroni. Wilfred Stone got Jim Bludso into the picture with refreshing ability and made the part stand out so well in the steamer scene as to get a special round of appreciation. Nadine Shannon was an attractive Belvy and managed the male attire with neat, feminine comedy. George E. Hart's specialties went well, and his Sleuth was lively. Josephine Bushnell as Mary and Claude Nellson as Walter West were scarcely audible at times and should put more life and vigor into the parts. The company included Walter H. Greene as Hiram Martin, Howard Stillman as Philip Martin, John Saafeld as the Fireman, Frank Hope as the Mailman and Ethel Robertson as Mother Macaroni. The freight train got by with rousing effect, and the fast mail flew successfully. Messrs. Scott and Raynor, the lessees of the Carter favorite, have provided an entirely new equipment of good scenery, and after a few more performances each of the Carter "effects" will be a hit as usual.

Rehearsals of The Four Corners of the Earth, the new Klimt-Gazzolo production, began at the Columbus Theatre on July 25 under the direction of the author, Robert Williams. The cast is big, calling for thirty people, and the four acts comprise eighteen scenes. The play is described as a scenic, spectacular melodrama, and its action, as its name indicates, roams all over the world. The company will include Carrie Le Moyne, heavy; Sulley Guard; Blanche Shirley, lead; Harry Jackson, character; Jo Hayman, comedian.

Harry Askin, of the Grand Opera House, returned from New York last week and at once took up the final preparations for the rehearsals and second production of The Umpire for its road tour. The rehearsals will begin shortly.

The Girl Behind the Counter will be seen at the Grand Opera House the coming season, also Mr. Hopkinson and numerous other recent successes. The fame of the Grand for its brilliant list of bookings is found by a glance at it to be thoroughly well maintained. It includes Mrs. Fiske, Mansfield, Otis Skinner. The opening engagement of the new season, that of the Weber production, Aug. 20, is for four weeks.

George Alison, formerly leading man at the Bush Temple, where he became extremely popular, will be the leading man of the stock company at Winnipeg, Man., under more favorable circumstances, financial and otherwise, than he has hitherto enjoyed. Gertrude Rivers will be a member of the same company.

Jo Harris, in charge of the Chicago branch house of his brother, Charles K. Harris, has gone East for a short stay.

Manager George Wade, of Beach and Bowers's Minstrels, formerly of the West Minstrels, has been in town getting new music for the coming season, which will open at Galesburg, Ill., Aug. 7. Rehearsals started yesterday.

Carl Bunge, the orchestra conductor and music composer, who is so popular on the North Side and who has enjoyed single-blessedness for a period of over fifty years, has surprised his friends by taking a young bride, Ray Riley, a young singer about eighteen years of age. The marriage took place five weeks ago, but was not announced until last Saturday.

Ben J. Jerome, composer of The Royal Chef, Isle of Spice, etc., announces that he has organized the Ben M. Jerome Amusement Company, which is prepared to exploit his future musical works.

The La Salle theatre management has not announced the names of members of its company for the ensuing season, but it appears that Cecil Lean and Florence Holbrook are to lead as heretofore. Other supporting members are Joseph E. Howard, Arthur Sanders, Thomas Cameron, Henry Clinton Sawyer, Mart Lorenz, Georgie Drew Mendum, Olive Vail, Phrynette Ogden, Daily Robinson, and Fred Walton.

Lincoln J. Carter is going to take a new angle and write a light comedy. Mary Servoss, a Chicago girl, who has been on the stage about four years, is to star in the new piece under Mr. Carter's management.

Howard Hickman, formerly of The Players, at the Bush Temple, writes me he has signed to play the juvenile lead with Eva Tangeran in her new musical play, A Good Fellow, and is now taking singing lessons. Mr. Heckman, Emma Lou Giffen, Bessie Barriscale, Alice Riker, C. Milford Giffen, and Thurston Hall, all formerly in the Bush Temple company, formed a party recently in New York city.

OTIS COLBURN.

CINCINNATI.

Season Begins Aug. 3—Murray and Lane in Opera—Notes of the Parks.

(Special to The Mirror.)

CINCINNATI, July 30.

The first whispers of the new season were heard last week, when almost simultaneously the various houses announced their opening attractions. Heuck's will be the first in the field with At the World's Mercy, Aug. 5. The Bohemian Burlesquers will open the Peoples on the 12th, and the 26th will see every house in town except Robinson's and the Grand, and including the new Olympic, open for the regular season. The stock company will return to Robinson's Sept. 2 and on the following day Dockstader's Minstrels will open the season at the Grand. The new Shubert house, the Lyric, will be ready some time in October, but the exact date can not yet be announced. However the Shuberts will have The Blue Moon here for a month at Music Hall, beginning Aug. 28, so that between its close and the opening of the regular season there will not be much of a gap.

J. K. Murray and Clara Lane, who were great favorites here some years ago, returned to Chester Park yesterday for a brief engagement, beginning their season with The Bohemian Girl. After their departure Pauline Hall will appear in Dorcas and other operas of her repertoire. Clara Palmer and Sam Mylie have retired from the company, the former leaving for New York immediately after Saturday night's performance to begin rehearsals with The Blue Moon.

The opera season at Coney Island ended Saturday with excellent performances of Pinafore. On one night of the last week the weather was so cold that the performance had to be given up, neither company nor audience caring to risk the pneumonia breeding atmosphere.

John C. Weber and his band are in the last week of a successful engagement at the Zoo.

H. A. SUTTON.

BOSTON.

Lillian Lawrence Welcomed—The Man from Now to Move—Gossip.

(Special to The Mirror.)

BOSTON, July 30.

It was a splendid stroke on the part of John Craig to secure Lillian Lawrence as the leading woman of his stock company for the final weeks of the Summer season at the Globe. Both were together as favorites at the Castle Square, and it proved a great treat to see them again upon the same stage. The bill selected for the opening with Miss Lawrence was an admirable one, for A Scrap of Paper had always proved one of her most popular comedy offerings here and it showed her art to the greatest advantage. She had a tremendous greeting on the occasion of her first appearance, and the demonstration showed how great a favorite she was here three years ago when she left to go to the Pacific Coast. She had not been forgotten by any means, and the house was packed with all the old-timers who used to enjoy her splendid work at the Castle Square. It was a deserved tribute to a deserved favorite, and the success of her engagement was manifest from the start. A Scrap of Paper was a new play for Mr. Craig, but he appeared to the greatest advantage and fairly divided the honors with the newcomer. The play was well acted throughout and finely placed upon the stage.

Another comic opera bill was presented at the Castle Square to-night and it was very natural that the Gilbert and Sullivan repertoire should be drawn from for the bill. The Pirates of Penzance had not been given here in a long time and the greeting for the revival was a most demonstrative one. Mary Carrington, who had scored an unquestioned success when she was here earlier in the Summer season, came back to play Mabel, in the absence of Clara Lane in the West, and was well received from the start. Otis B. Thayer and George Shields also were well received, and the production was an admirable one, fully up to the standard which has been maintained at the Castle Square this Summer. Martha will be the next opera to be given.

Last nights are announced at the Tremont by Harry Bulger and The Man from Now, but it looks as if the successful opera would certainly continue here until Labor Day, for it is one of the jolliest works seen here in a long time and gives Mr. Bulger and his associates abundant chance for fun making. Helen Hale continues one of the dainty successes of the production, and her auto girl song in the second act makes one of the chief hits of the production. Hattie Arnold is a born comedienne, and the roller skating specialty which she has in the last act with Mr. Bulger is one of the screamingly funny features of the production.

At the Bowdoin Square The Minister's Daughter is the melodrama of the week with the full strength of the stock company well placed in the production. This is a gala week at this house in one respect, for Jay Hunt, the managing director of the stock company, takes his annual testimonial, and there is sure to be a record breaking audience on this occasion, as the bill will be made up of selected acts from the pieces in which he has appeared. It is a rare thing when he plays on the local stage, and his friends always turn out in large numbers. Mr. Hunt is extremely popular with the Bowdoin Square clientele, and he has chosen an admirable bill this Summer.

This is the last week of the Summer vacation at the Grand Opera House and Manager George W. Magee will welcome his hosts of friends Aug. 4, when the new year will begin with the engagement of Bertha, the Sewing Machine Girl, presented by A. H. Woods' company.

A change of plans has been made, and Rose Stahl in The Chorus Lady will open in New York instead of beginning the Hollis season, 3.

Sato, the Boston dancer, who is a pupil of Isabel Florence, has been engaged to go to Newport to dance for a Venetian fete which is to be given by the "Four Hundred" here.

A recent number of the *Bow in the Clouds* had a very complimentary reference to H. Price Webber, of the Boston Comedy Company, and his wife, Edwina Grey. It was written by the editor, Rev. George F. Deger, who is prominent in Actors' Church Alliance work, as are Mr. and Mrs. Webber.

J. A. Crabtree, brother of Lotta and formerly manager of the Park here, has bought "My Star," the pacer, for $2,300.

May Young, who has been so effective as leading woman at the Globe during the opening week of the stock company season under the engagement of her husband, John Craig, has started on a well-earned vacation and will go to the White Mountains with her children.

The Players of Newton, one of the most prominent bodies of amateur players in Greater Boston, have purchased the old Unitarian church of that suburb and ill use it as a playhouse.

It was a very delicate compliment to Lillian Lawrence upon her return to Boston to have the artistic portrait of her by Louis Kromberg placed on exhibition in the foyer of the Globe.

The rooms of the Hayden Costuming company on Tremont street were somewhat damaged last week by an explosion of gas, but no serious loss was caused to the extensive wardrobe there.

At the Globe last week Mary Sanders wore two beautiful gifts that came to her on the night of her recent benefit. One was a jeweled back comb from Mr. and Mrs. John Craig, and the other as a necklace of turquoise and pearls from an old patron at the Castle Square.

Burr McIntosh's talks on his trip to Manila have been given at several of the most fashionable shore resorts of this vicinity. At the home of John Shepard it was so stormy that the pictures could not be shown on the lawn, but the talk was given in the parlors and the next night it was repeated out on the lawn.

One of the recent business women who has made a success, according to the series in the *Traveler*, is E. Antoinette Hardie, treasurer at the Grand Opera House. She is the first young woman to be employed in that position in Boston.

John H. Wilson, the dramatist, has been

taking a short trip to the Provinces, including a pleasant visit to Digby.

John Craig is planning to take his company on tour upon the conclusion of his successful Summer season at the Globe.

Thomas Russell is to be an assistant in directing the stock company at the Bowdoin Square the coming season. Jay Hunt will be identified with that house as well as with the Howard Athenæum.

Elizabeth G. Dinne, a society girl of Winthrop, has joined Henry W. Savage's forces, appearing with Harry Bulger at the Tremont.

Gertrude Berkeley, whose last appearances here were at the Empire, will play a special engagement with John Craig's company, appearing in Sowing the Wind, the next production.

Helene Noldi made a great hit in her special engagement with the same opera company at the Castle Square, and her work as Marguerite in Faust was the most artistic musical success of the season. She was a newcomer here, but made herself a favorite before the week was over. There was some talk about having her come back later for another grand opera production, but the arrangements to that effect could not be completed. Her return to Boston will be awaited with interest.

Fred C. Eberts, manager of the Great Northern, Chicago, has been visiting relatives in Boston for a few weeks. He is a brother-in-law of Edward D. Smith, manager of the Majestic in this city.

It is probable that The Prince of Pilsen will open at the Tremont when The Men from Now leaves.

One of the features of the engagement of Cape Cod Folks at the Boston will be a Selectmen's night in honor of the town fathers of Provincetown, where the scene of the comedy is laid.

Mabel Colcord, who has been popular at the Castle Square, is playing a special engagement at the Globe this week in A Scrap of Paper.

Fred A. Barrett, who has been engaged at Wonderland for the Summer, will be back again at the New York Hippodrome this Fall and will appear in A Society Circus.

Hap Ward and his company began rehearsals in Not Yet But Soon to-day, and he will begin the regular season of the Globe here on Labor Day. JAY BENTON.

WASHINGTON.

Standing Company Says Farewell — Belasco Theatre Being Remodeled—Gossip.

(Special to The Mirror.)

WASHINGTON, July 30.

The Guy Standing Columbia Theatre Stock Company closed its season, after thirteen weeks of a most prosperous engagement, Saturday night in R. C. Carton's play, Wheels Within Wheels, a delightful presentation, in which the leaders, Guy Standing, John Mason, and Dorothy Hammond, were pre-eminently strong in admirably drawn characters. Audiences that tested the capacity nightly came to bid farewell. This company is one of the distinctly popular kind; it made friends from the start and held them. Mr. Standing has proven a popular stock star and has beaten last Summer's engagement by three weeks, having the destinction of fulfilling the longest Summer season ever played by any stock company in Washington, which could, from the excellent patronage, have continued indefinitely. However, everybody needed a vacation and rest to prepare for next season's work. The closing day, matinee and night, was simply a crowd that extended the company all kinds of honors, with single, double and treble calls for the principals, and several company calls that ran the curtain up a dozen times. There were speeches from Mr. Standing, Mr. Mason and Miss Hammond. The regular season opens early in September, but the attraction has not yet been decided upon. During the closure the house will be entirely gone over.

The Washington Luna Park, located at Four Mile Run, Va., during last week passed from the control of Frederick Ingersoll of Pittsburgh into the hands of the Washington, Alexandria and Mount Vernon Railway Company, which assumes the management of the resort. Mr. Ingersoll has been obliged to relinquish the stupendous undertaking as directing manager through illness, and it is said that he will devote his time for the future to his park in Pittsburgh. Clarence P. King, of Philadelphia, is spoken of as the man to succeed Mr. Ingersoll. It is stated that George E. Gill, the local manager of the park since its opening, and who is accredited to be one of the best directors in his line, will be retained in the general direction. There are no changes in contemplation at present, the only resignation being Henry E. Warner, the press agent, who resigns to take charge of Virginia Harned's advance work for next season.

Quite a theatrical party started on a fifteen day cruise down the Potomac River Sunday morning to Chesapeake Bay, in the new motor-launch *Columbia*. The party includes Lawrence J. Walker, business manager for Charles B. Hanford; Barney Klawans, assistant treasurer of the Columbia Theatre, and Bernard Bontz, R. H. Bontz, Charles Lenman and George Queen of the Columbia Theatre forces.

The Majestic Theatre opens for the season next Saturday night with Voelckel and Nolan's Dandy Dixie Minstrels, featuring John Rucker. The company has been in rehearsal here for a fortnight.

Next Monday night, newly decorated, recarpeted and refurnished throughout, the Academy of Music opens its regular season with The Convict's Daughter. Ten Thousand Dollars Reward, announced to follow, does not come until Aug. 20.

The improvements in the Belasco Theatre, which I made mention of earlier in the season, are under way. J. J. Shubert was here during the week and ordered the work to go ahead. The workmen started on Friday under the direction of Manager Leroy Stoddard Taylor, who says: "When the Belasco Theatre opens in the Fall practically a new play house will be shown the Washington public. New seats are to be installed, of commodious size and comfort, and a very pleasing color scheme for redecorating the interior has been arranged. The present mezzanine boxes will be taken out, and the balcony widened fore and aft, so as to give nine or ten rows of seats, and an entirely new arrangement of boxes will be installed. In addition, new furnishings and carpets will be introduced. Work will be pushed rapidly, and the house will probably be in the hands of the workmen until nearly time for the house to reopen for the regular season."

Treasurer Ned Stein welcomes his vacation after a strenuous Summer stock season at the Columbia, and will spend his entire time resting at Ocean City, Md. JOHN T. WARDE.

ST. LOUIS.

Her Lord and Master at the Suburban—Ethel Fuller as Du Barry—Notes.

(Special to The Mirror.)

ST. LOUIS, July 30.

Martha Morton's Her Lord and Master is the Kelcey-Shannon offering at the Suburban for the last week of the stay of the "co-stars of polite comedy" at the northwestern midyear playhouse. Business has been up to the Amelia Bingham average, much to the astonishment of the Messrs. Oppenheimer, who seemingly feared otherwise, and are "agreeable disappointed." Kelcey has added to his popularity here, a fact which his friends are glad to note because in that impossible play, The Lightning Conductor, in which he and Effie Shannon made their previous regular season visit, the gifted associated players had no chance whatsoever. It is reported that Kelcey, Shannon, Charles Richman, late leading support of Ada Rehan; Dorothy Donnelly and others have been engaged for one of Charles Klein's new i pieces, Daughters of Men. Maude Fealy, who next week follows at the Suburban and has arrived and taken charge of the Suburban stage for The Little Minister rehearsals, opens at Wilkes-Barre Sept. 15 in Martha Morton's new play, The Illusions of Beatrice.

Her Lord and Master received a fine setting at the Suburban last night. The play is much the better Kelcey-Shannon vehicle. Viscount Canning and Indiana Stillwater are human beings in the present Suburban version, and a large audience took notice of that pleasant fact. Walter Edwards also comes nearer a test of his special talents as Lord Nelson Stafford than has been the case a week or two back, and Harry Fenwick, who did not have to last very long as Mr. Wolton in The Moth and the Flame, is more pervasive in the present endeavor. C. Norman Hammond has one more footman to play this week, but hereafter he is to be more nearly a head man. The Suburban Stock company remains intact until the close of the season.

At the Delmar there are more than vague rumors of a break-up. Tenor Frank Rushworth, who got into a fistic argument with William Riley Hatch, character actor, about Bertha Blake (Mrs. Frank Rushworth) is to quit very shortly, and Nena Blake is not in the cast of The Belle of New York. The performance is important from the fact that Toby Craige is specially engaged to play Mamie Clancy. Her work lifts the show considerably. William Herman West makes much of Ichabod Bronson. He knows he can never be like the late Dan Daly, but wants to be as like him as he's able to be. Stella Tracey does what she can as the Salvation Army lassie. The cast calls for the entire strength of the company. Frank Darling, musical director, has left for New York for his regular season's work with Henry W. Savage. Darling's successor is Herr Eugen Rautenberg, who has been at the same desk before. He rehearsed the company in the current bill and is to have charge of The Telephone Girl, another "repeat" next week, which is to be followed by The Mocking Bird, Mabel Gilman's piece, on Aug. 12. Pearl Revare expects to succeed Stella Tracey when the latter reports to The Little Johnny Jones company in New York on Aug. 13. Grace Gordon and Edith Wathen, of the chorus, have left, the latter to go as prima donna with Johnny Wills, who paved the way last year at the Suburban for the successful Melbourne McDowell season under the pilotage of the irrepressible Charles (he has also a middle name—it's Preston) Elliott.

And now it's Du Barry, with Ethel Fuller, at the West End Heights. And next week it's going to be Romeo and Juliet. Yet, for all the circumstances over which she has no control, it must be said of Ethel Fuller that she makes much of Du Barry, which Leslie Carter, with all her improved chances in scenery and accessories, company and so forth, was not able to offer. There's more intelligence in Ethel Fuller's reading, an easier knowledge of things, a nimbler wit. She has a positive genius for hard work amid refractory material on the stage and in front of the house.

Erlinger and Rand are back at Forest Park Highlands playing melodious tunes at the Tekko gateway for their getaway. New programmes are the rule, and in programme making Erlinger has the fine models of the just departed Kryl at his disposal. We are to have "a more and a better vaudeville" in the pavilion, the bill headed by Fanny Rice, formerly a musical comedy star and of late in headline vaudeville. Also Lew Hawkins, the Chesterfield of minstrelsy; the four American trumpeters; McCue and Cahill, vocalists, and others.

As a reminder of the fact that the World's Fair is not entirely a reminiscence, Franz Rainer's Tyrolean singers and dancers, the great hit of 1904, are at the Alps. The Exposition Summer was made all the more enjoyable by these gifted mountain persons with their strong limbs of highland freedom from garb, their sweet voices and indestructible bonhommie and then some. Rainer's people yodel like no others yodel, zither like no others zither, and by the ready means of their encompassing art transport us bodily across the sea and into the Tyrol, where they sing, "Amid our mountain tops there is no sin." The troupe this trip consists of fourteen men and women, fine, healthy humans all of 'em, and when they dance their famous "Schuhplatter," the native Tyrolean dance (much better than the Pyrrhic dances of the skirt-sprinting Greeks) even the sluggish pulse of quintogenarian beats faster and the world is better for their having danced in it. Incidentally Herr Rosenbecker furnishes many orchestral numbers of great pith and moment, losing not the name of music. In passing I may report that the Sunday lid has gone down harder than ever at the gardens, and there are no more pretenses of evasion. Governor Folk seems to hold in leash the wrath of the prohibitionists against offenders, the rumblings of whose stage thunder has of late been heard in our environs.

Frank O'Dell and Rose Kinley in a new sketch called Pierrot and Pierrette give new features to the Mannion Park bill. It's pantomime of the better sort that should suffer revival, seeing that so many of our actors know not how to speak the dozen or sixteen lines set down for them. Other Mannion acts are: The Jocelyn Trio, European aerialists; Gus Leonard, burlesque magician; Mae Melbain, singing comedienne: Axtell and his canines, and Andy Rice, monologist.

Loris Scarsdale, a local soprano, has been engaged by Nixon and Zimmerman to sing the leading role in a new opera which opens in the East on Sept. 15. Miss Scarsdale was with the Savage forces some three years. On the advice of Colonel Savage she left the stage for further study and voice culture. He predicts a fine future for the young lady, who is the daughter of Mrs. L. E. Templeton, of this city.

Once again the regular theatrical season approaches. Havlin's opens next Sunday with Nettie, the Newsgirl. Beyond the usual cleaning, no changes in the house are reported.

The Standard swings into line on Aug. 27 with Fay Foster's burlesquers as the first attraction. The Empire circuit of theatres, to which the Standard belongs, has secured control, it is said, of all the burlesque houses in New York. The Eastern wheel, however, which includes the Gayety here, is said to have an option of several desirable new theatres, both in New York and elsewhere. There is great rivalry between the two circuits and war this season is to be fiercer than ever. If it results in better entertainment of its kind for the patronage, much will be forgiven.

Miro Delamotte, a great local favorite in the old Castle Square days at Music Hall, is mentioned as Frank Rushworth's successor at Delmar. Delamotte has been teaching singing here several years and before going into opera was one of the leading Shakespearean interpreters on the Pacific Coast. He is an Irishman by birth and has all the grace and artistry of his ancestry.

Gregory's fireworks show, Moscow, presenting in flame and smoke Russia's struggle for liberty, is billed at Handlan's Park, Aug. 6.

RICHARD SPAMER.

PHILADELPHIA.

Adelphi Contract Awarded — Popular-Priced Houses Ready—Notes.

(Special to The Mirror.)

PHILADELPHIA, July 30.

The contract for the erection of the new Adelphi Theatre, on the lot north of the new Lyric Theatre, has been awarded to the Thompson-Starrett Company, by the architect, John T. Windrim. The new theatre will cost $200,000 and will be similar to the Lyric, from which it will be separated by a ten-foot alley. The dimensions are 70 by 120 feet, fireproof construction, with a seating capacity of 1,800 persons. The Adelphi and Lyric will be under the management of the Shuberts, using the Lyric for their large musical productions and the Adelphi for dramatic representations. The original plan for covering both theatres with a roof garden has been abandoned.

Charles A. Seeters, of this city, filling a vaudeville engagement in Omaha, Neb., was found dead in his room in that city July 23. Mr. Seeters was better known under the stage name of Albert Christal. He was fifty-six years old. Heart disease caused his death.

Darcy and Speck's stock company will inaugurate the season at the Standard Theatre Aug. 18. Carl Brickert has been engaged for leading business and Peter Craig for the comedy roles.

The Grand Opera House, under the popular management of George A. Wagefarth opens Aug. 18 with the Gorman Minstrels.

Blaney's Arch Street Theatre will be the first house to open this year (afternoon of Aug. 4), with Vivian Prescott in A Child of the Regiment, the star appearing as Wild Nell. For week of Aug. 13, The Convict's Daughter.

James Baber has been engaged for heavy roles with the Forepaugh Stock company.

The National Theatre inaugurates its season Aug. 11 with daily matinees. Secrets of the Police will be the attraction, followed Aug. 20 by The Way of the Transgressor.

Openings, Aug. 18: People's, with Lottie Williams in My Tom Boy Girl; Girard, with Jack J. Farrell and Virginia Drew Trescott in The Count and the Convict; Forepaugh's, stock organization.

The Eleventh Street Opera House, the home o. Dumont's Minstrels, will reopen Aug. 25.

Hart's Kensington Theatre will open with a matinee Sept. 3, the attraction being a new melodrama called The Man of Her Choice.

The parks have unchanged attractions. The many side shows are all doing well. Labor Day ends their season.

The first-class theatres open as previously announced: Chestnut, Sept. 10, Little Johnny Jones; Broad, Sept. 17, Florence Roberts in The Strength of the Weak; Opera House, Sept. 17, Master Gabriel in Little Jack Horner; Walnut, Sept. 17, Those Primrose Girls; Garrick, Sept. 17, attraction not announced; New Lyric, date yet to be selected.

S. FERNBERGER.

PITTSBURGH.

Bijou Opens for the Season—Parks in Full Swing—Gossip.

(Special to The Mirror.)

PITTSBURGH, July 30.

The usual harbinger of the season here is the Bijou, which opened on last Saturday night with a good sized audience present. At the World's Mercy was the play, and it will continue during this week. It contains several sensational features, and made a hit. Secret Service Sam is on the trail for next week.

A little earlier than usual, Harry Williams's Academy began its season on Saturday night with his own Ideal Extravaganza company, and the little playhouse was filled to its capacity. This same attraction is the bill for the current week.

The Nixon closed its season of light opera on Saturday night with a record of fair business. The house will likely commence its regular season at the end of next month, and during the interim will be thoroughly renovated.

Blaney's Empire Theatre, situated in the East End, formerly known as the Empire, will begin its season on next Saturday night with the Queen of the Circus, with Beatrice Vance heading the company. The house has been renovated during its closed period, and will be under the local management of N. C. Wagner. The scale of prices will range from 15 to 75 cents at night, and at the matinees on Monday, Wednesday, Friday and Saturday 25 cents will buy the best seats. Underlined is The Bad Man from Mexico.

On the band pavilion the Navassar's Female Band hold forth for another week at Luna Park, and Johnstone, the cyclist, is the other main outdoor feature. The Casino's vaudeville programme follows: Bettina and Brockway, Bon Morse, Lenna Carleton, Bert Wiggins and Frank Dunn.

Soraccia Italian Band and Dare Devil Dash are the chief features at Dream City Park this week.

West View Park has an excellent feature this week in Rocereto's Concert Band, which is very popular hereabouts.

The Western Train Hold-up is still the feature at Kennywood Park, and the other traction parks offer their usual band concerts and small vaudeville bills.

ALBERT S. L. HEWES.

GERTRUDE BONDHILL.

Photo Hall, N. Y.

Gertrude Bondhill, whose likeness appears above, is an exceedingly clever young actress whose rise to "stardom" has been remarkably rapid. She made her debut less than four years ago in the role of Lois in Sweet Clover, and so great was her success in the character that during the following two seasons she was starred jointly with Otis B. Thayer in the same piece. During that brief period Miss Bondhill has established herself in popularity to such an extent in the Western cities that her name has unusual commercial value. Next season Miss Bondhill will star in At Cosy Corners, under the management of John Paul Owen, who is engaging a strong company in her support and will give the play a complete new scenic production.

BALTIMORE.

Two Theatres to Open This Week—Vaudeville Prospers at the Parks.

(Special to The Mirror.)

BALTIMORE, July 30.

The Keith vaudeville offerings at Electric Park are headed by Edith Helena. Others on the bill are Jack Wilson, with his own company, in a comedy entitled An Upheaval in Darktown; Young and Devoie, and the Abdullah Sisters.

The Holliday Street Theatre will open next Saturday with a matinee, when The Man of Her Choice will be seen.

The Great Jewel Mystery will begin the season at Blaney's Theatre the same afternoon, with the Russell Brothers as the stars. Both theatres have undergone many improvements during the Summer and will present attractive interiors. HAROLD RUTLEDGE.

GOSSIP.

Harry D Carey's melodrama, Montana, which was tried out successfully last season, is now being organized for the road and will open Sept. 3 at Dixon's Third Avenue Family Theatre. Mr. Carey plays the part of Jim Graham, and he has surrounded himself with a capable company.

Jessie Millward, Arthur Lewis, J. C. Barns, John Glendenning, and Vivian Burkett have sailed from London to begin rehearsals of Henry Arthur Jones' new play, The Hypocrites.

The Grand Opera House will open its season on Aug. 18 with Williams and Walker in Abyssinia, for a two weeks' engagement.

The 300th performance of The Lion and the Mouse is scheduled for next Monday night at the Lyceum Theatre.

Augustus Barrett has been engaged by Wagenhals and Kemper as musical director of the Astor Theatre. He was formerly Beerbohm Tree's musical authority.

Dockstader's Minstrels opened the season at Waterbury, Conn., on July 24.

Katherine Bell has signed to appear under the Kirke La Shelle Company management as Molly Wood, the school teacher heroine, in The Virginian.

Frank Lea Short will stage Jules Murry's new production for the coming season. For several years past Mr. Short has been dramatic instructor at Yale. His knowledge of college life will be put to practical use in the production of Paul Gilmore's new vehicle entitled At Yale. A particularly thrilling spectacle of last year's boat race between the Yale and Harvard 'varsity crews, which Yale won, will be made the feature of the play.

Matt Nasher, who was ahead of George M. Cohan's Running for Office last season, has been engaged by B. E. Forrester to fill a similar capacity with Florence Bindley's company the coming season.

For Chang, a Chinese actor in the theatre on Doyers Street, was married last week by Justice Rosenthal in the Fourth Municipal Court, Brooklyn, to Nan Ho, to whom he had been betrothed in infancy. Both have been in America since childhood.

Creston Clarke is enthusiastic over the work that is being done by the Settlements down town. He has been a frequent visitor there of late, getting atmosphere for his new vehicle for the coming season, The Ragged Messenger, which has its principal scenes laid in and around the Settlement quarters. From a mere onlooker Mr. Clarke has become a warm supporter of this excellent public philanthropy.

Mr. and Mrs. Fred Lucier have signed for a term of years with Walters and Walters, to be starred in a new rural comedy drama entitled The Town Clown.

For Nervous Women

Horsford's Acid Phosphate quiets the the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

THE ACTOR COLONIES.

Rose Eytinge Discusses the Summer Habits of Player Folk.

Why actor colonies?

Why actor colonies? We never hear of clergymen Summer colonies or lawyer colonies or editor colonies. We do sometimes hear of painter colonies, but a reasonable explanation for that colony is found in the fact that Dame Nature—that old party who is sometimes a beneficent fairy and and sometimes a bad tempered old beldame—takes a fancy to bestow upon some special spot such ease and exquisite beauty as to appeal to the painter's eye. Such spots are some nooks in Derbyshire or "along the banks of Severn," or in the lake country in England, or Etratat, or Barbazon in France, or Capri, or Spezzia, or anywhere and everywhere around Naples in Italy, or but—I must cry a halt. I am not writing a guide book for peripetitic artists.

But the question I would ask is, Why actors should make a point of nesting together during their Summer holidays? That seems to me to be a bit of a mystery. Actors are gentle folk, and gentle folk are actors, and why actors, being gentle folk, should wish to separate themselves from other folks, gentle or simple, is, to say the least, puzzling. The time has gone by when any stigma is attached to the man or women who is associated with the stage. It is no longer necessary for the youthful aspirant for histrionic honors who burns with the flame of the divine afflatus to tie up his worldly possessions in a red cotton pocket handkerchief and make his escape from his ancestral halls by dropping from the second story window in order to join a band of strolling players under the title of Augustus De Montmorency. The actor or actors in any social gathering is always sought out for special attention, and justly so, for there is no denying the fact that we are more interesting than the "rank and file" of every-day folk. Our semi-nomadic life, the change of scene and circumstance consequent upon our work, gives us great advantages over other classes, whose vocations are of a more sedentary character, partaking more of the nature of routine, and thus necessarily more narrowing in their influence. We all know that travel is in itself a liberal education, and as a rule gives us the power to be more varied in our subjects of conversation and more entertaining than can be the case with people who are stationary.

For instance, General Sherman once told me of a brother of his living in a Western town and employed in a bank there. At the time he mentioned the circumstance to me his brother had then lived in the town and had held his position in the bank twenty-two years, and for all that time had never failed in his attendance to business for a single day. During all those years he had risen at the same hour, breakfasted ditto, left his home, walked to the bank, hung his coat and hat on the same peg and devoted himself to business at precisely the same time. As the General expressed it, "the people in the town set their clocks by him." Now think what a boon to that man would have been a half hour's chat with, say Ezra Kendall or David Warfield or Ernest Shipman or twenty others one could name.

Then, on the other hand, why should actors for three or four months withdraw themselves from the world at large and talk with and exchange views with only other actors? I do not want to give the impression that I think we playerfolk better in any way than other folk, but surely we are as good; have our share of the virtues and good qualities of the human family, are as hospitable, as kindly, as gregarious in our tastes and habits; as capable of entertaining and of being entertained. Then, for a third or half a year why withdraw ourselves from every class except our own? Why virtually say to every other class except our own, "You can go to the box office and pay your money and come in and see us in our 'sock and buskin' play fictitious men and women; you can hear us utter thoughts and sentiments, perhaps diametrically opposed to those which we entertain, sometimes better, sometimes worse than our own, but never in any case our own; but of our true selves you shall know nothing. When we retreat for rest and recreation, whether it be to mountain or seashore, whether to a modest hostelry in a sheltered and secluded nook or to a stately 'place,' with horses and servants and all the appliances of wealth, 'ye shall not enter.' The latch string of the modest retreat shall not hang out; the 'Jeemes' of the stately mansion shall jealously guard its portals from the entrance of any other than those of our own guild."

Now I most willingly and with pride admit that there is a point of view of this attitude among the actorfolk that is fine, very fine, and is an added proof, if added proof were needed, of the spirit of kindliness and hospitality existing with the playerfolk. But what I think is so strange is that we should be so willing to hide our light of intelligence and general knowledge of matters artistic, political, polite and pertinent under the bushel of our exclusiveness.

As we let in the sunlight and thus glorify the room, so let us in our hours of ease and relaxation mingle freely with our kind. Let the world at large see that we are just what other folk are—men and women.

ROSE EYTINGE.

PLANS OF W. N. LAWRENCE.

Walter N. Lawrence will produce at the Waldorf Theatre, London, on Aug. 24, Frank Wyatt's farce, Mrs. Temple's Telegram. William Morris, who played the leading role in this farce when it ran at the Madison Square Theatre, will be the only American in the cast. Mr. Morris is now on his way to England. This production will mark the first of several Mr. Lawrence will make this season in England. The new Lincoln Square Theatre, located on Broadway, near Sixty-fifth street, has been secured by Mr. Lawrence from the Shuberts and here will be made some half dozen productions. The house will be opened about Oct. 1 with an American play by an American author.

IBSEN'S VENSTAB.

David F. Perkins, through Herman Lindemann, Berlin, Germany, has secured the dramatic rights for the United States and Canada to Henrik Ibsen's Venstab, a short dramatic saga tale which appeared in the Christiana (Norway) Posten in 1852, and in a German translation, Die Freundschaft, in the *Deutsche Illustrierte Zietung*, Berlin, in 1861. The English adaptation and dramatization has been made by Edric Krilaf and David Perkins. The English title of the play is a literal translation of the Dano-Norwegian Friendship. Mr. Perkins will be seen in the role of Basil this coming season and a strong supporting company is being engaged.

THE SHUBERTS ACQUIRE THEATRES.

The Shuberts have acquired another New York theatre for Independent attractions. This is the new Lincoln Square, at Sixty-fifth Street, Broadway, and Amsterdam Avenue. The theatre was begun under the name of the Arcade and the fact that it was being built was kept secret until its construction was well under way. Last week the Shuberts secured a long lease of the house, and on Oct. 1 Walter N. Laurence will make the first production there. This will give Mr. Laurence three theatres in New York, besides adding another house to the Independent list.

Contracts were signed last week by which the Shuberts obtain control of the Nelson Theatre, Springfield, Mass., for an indefinite period. The house is about ten years old, but it will be remodeled considerably before the season opens. It has been held by a combination of managers in Springfield, who held a ten-year lease. The lease expired last week and the Shuberts at once entered into negotiations with Mr. Nelson, the owner of the house, for control.

The Shuberts now have theatres in Hartford, Worcester, Springfield, New Haven, Willimantic, Northampton, Providence, and Boston, and thus are sure of a good route through New England.

The Shuberts have received a letter from Norfolk, Va., which completely refutes an article published in a New York morning paper of July 24. This article, headed "A Hint to Theatregoers," stated that the company formed in Norfolk to build the new Independent Colonial Theatre had been sending out circular letters asking for attractions to fill dates at their theatre. From the list of directors on the letterhead the name of Lee Shubert had been scratched out. The articles inferred that this indicated that the long promised Shubert theatre in Norfolk was at best a small interest which has since evanesceu. Here is the letter:

Shubert Theatrical Company, New York city.

DEAR SIRS.—Perhaps you have seen the hot air article in the —— of Tuesday, July 24, headed "A Hint to Theatregoers." About a week or ten days ago we mailed a circular to various managers announcing the existence of an Independent theatre in this city. Knowing the feelings of K. and E. and their associates here against our theatre, I sent a circular to K. and E., and purposely scratched Mr. Lee Shubert's name from the letter-head in order to mislead them and their associates here. Just as I expected, they were very much stirred up over the matter, and this article emanated from Klaw and Erlanger's offices, as the circular sent to them was the only one from which Mr. Shubert's name had been scratched. It is rather amusing to think that K. and E. have given us so much free advertising for our house.

Any one can easily read between the lines of the aforesaid article that the Trust wishes to discourage the building of theatres. They need not lose any sleep over the probability of our house being forced to remain dark, for we have been surprised at the number of replies and inquiries which came in answer to our circular letters.

K. and E. interests here have excited the reporters, but I stated in to-day's interview that Mr. Shubert is still a director of our theatre, and the same friendly relations exist as heretofore.

Very truly yours,
(Signed.) C. A. WOODARD, President.

HARRY C. ERNICH HERE.

Harry C. Ernich, manager of the Davidson Theatre, Fort Scott, Kan., is spending his annual vacation in New York, booming his home town and completing arrangements for next season. The only theatre manager in a town of 14,000 population, situated on three trunk line railways and in the midst of a prosperous farming country, Mr. Ernich is in a position to be enthusiastic about his business and the section he comes from.

"Business is always good with us," said Mr. Ernich, in THE MIRROR office buying his annual date book. "And next year it is going to be better than ever. Wheat is all in and corn is simply great. I've got a good list of attractions booked, and while I may pick up one or two more while I'm here, I am pretty well satisfied with what I've got. Some day I'm going to build my own theatre, and then I shall be altogether satisfied. The Davidson is a second story house, and seats only 800, and I want a ground floor auditorium with greater capacity. But I keep this house clean and attractive and don't have any complaints from traveling managers or patrons, so there is nothing very bad to object to. I can get a dollar and a half for the best plays and a dollar easily for most of them. And we have at least two a week during the season."

Mr. Ernich said that the people of Fort Scott liked best the good musical plays and the better grade of drama, and that they cared nothing at all for vaudeville. When he departed from THE MIRROR office he left behind an impression of optimism that will last for several days.

SAVAGE'S PLAY FACTORY.

Henry W. Savage has equipped his new building on Twenty-eighth Street as a complete "play factory." It contains everything that may be required for making a production, even to the stage with all its accessories. There is a studio, a scene building department, a costume shop, a factory for making properties, an electrical department, a photographic studio and many other departments.

SAID TO THE MIRROR.

MARION RUSSELL: "Several of the papers have found a close resemblance between my sketch, Nell of the Music Halls, which Mabel Bardine is playing in London, and The Chorus Lady, in which Rose Stahl is now appearing. I wish to say that my sketch was copyrighted under the title of Nell of the Alhambra on Feb. 9, 1900, and that I gave a special performance of it at Proctor's Fifty-eighth Street Theatre on Feb. 22, playing the next week at Percy Williams's Novelty Theatre. The only change that has been made in the piece since then has been in the title. I have nothing to say about the comparisons between my sketch and the one used by Miss Stahl, for I have never seen the latter."

COL. T. ALLSTON BROWN: "Will you kindly correct the statement made in the last MIRROR that I had presented to the Green Room Club scrap books containing clippings giving the history of the various theatres in New York and Brooklyn, etc.? I wish to state that the scrap books contain the particulars of the opening of every theatre in the United States, all cities and towns from Maine to California, from 1748 to 1888, while a record of many of the theatres is brought up to 1905. There is nothing pertaining to the New York stage, as that is all in my three volumes just published. But in this collection will be found a very complete history of the theatres in Philadelphia, Brooklyn, Chicago, Boston and Pittsburgh, as well as brief references made to all other cities."

J. J. MCCLOSKEY: "Notwithstanding the penalty of using a man's play without his consent the play thieves continue their work. I noticed in last week's MIRROR that one Ward, who has a stock company in Vermont, is using my play, Across the Rockies, which, of course, is being done without authority. I have given consent to no one to use my play. Are the managers of that State unaware that they are equally liable to punishment for permitting a pirated play in their theatres?"

JANE OAKER: "Please deny the report that I have signed with the Chicago Stock company. I have been especially engaged for the company at Elitche's Garden, Denver."

IN BROOKLYN THEATRES.

Corse Payton inaugurated the season here July 30 with a very successful presentation of The Masqueraders. Every member of the company appeared to advantage and the house had the usual good attendance.

Blaney's Amphion Theatre also opened Monday night and offered the military play, Across the Pacific. Johnnie Hoey appeared as Willie Live, and he received a hearty welcome. The house has been thoroughly renovated, and it is one of the most attractive theatres in the borough. The Devil's Auction will be the offering next week.

SEASIDE AMUSEMENTS.

At Brighton Beach Music Hall this week there is an exceptional bill, which includes Arthur Dunn, the Meredith Sisters, Henri French, Edwin Stevens, Empire City Quartette, Billy Clifford, Pongo and Leon, and Herbert Dogs.

Manhattan Beach Theatre offers Rice's revival of The Girl from Paris for the second week. The cast includes Trixie Friganza, Josie Sadler, Grace Gibson, Marian Stokes, Alexander Clark, Hermson, Will M. Armstrong, Edwin Chapman, Bert Von Klein and Jack Raffael. A feature added to this production is the first appearance of the Four Dicharas, French dancers. Next week the attraction will be Joe Weber's company.

Brighton Beach Pike, with its many attractions, continues to draw crowds. Its roller skating rink, Chiquita, the doll lady, and the Ferari Wild Animal Kingdom all come in for their share of patronage.

Over at the West End, Henderson's Music Hall is crowded at every performance. The bill this week is: Bell-Prevost Troupe, Italian Trio, Jacomb's Dogs, Lee White, Carlisle and Baker, Arlington Comedy Four, Four Melvins, Polk, Collins and Carmen Sisters, Van Cleve-Pete and company, Leonard Kane, Myrtle Byrne and company, the Buckeye Four, the Three Perry Sisters, the Juggling Bannans, and Miller and Kresko.

The roller skating craze has struck Luna Park, and Thompson and Dundy opened a rink there July 23. The floor space embraces nearly fifty thousand feet and its surface is almost perfect. The other attractions continue to draw, and the Train Robbery is one of the favorites. Mundy's animal show, with its remarkable performing leopard, is a strong attraction.

Dreamland seems hardly large enough to accommodate the crowds that visit its spacious grounds. Bostock's Animal Arena is always crowded. It was found necessary to increase the number of performances, and another has been added. At every performance the audience is startled by the unexpected stampede of the twelve performing lions when the fearless trainer rushes into the middle of the group. Forty young women entered the cage last Friday afternoon in a test to see which one had the courage to act as a lion tamer. They all seemed fearless, and entered the den in a body. When the time came for the women to leave the cage, so anxious were they to get out that they all met at the door and became excited. This unusual scene aroused the lions, and they seemed ready to jump forward when an attendant standing outside rushed through the door and with a long fork pushed the animals back. Edith Keller and Adella Breen were selected as the bravest, and Bostock will choose one of them for the position.

Pain's Vesuvius at Manhattan Beach is crowded every evening. New set pieces are constantly being added, and an acrobatic performance is included in the programme. The first midsummer festival was given July 28, when many new features were added. Gilmore Day at Manhattan Beach, July 29, was the event of the season. A testimonial musical festival was given in honor of the musician.

At Inman's Casino, on the Bowery, vaudeville has been attracting crowds since it was started, July 28. The bill this week is: The Three Madcaps, Professor Garnice's Pony Circus, Three Musketeers, DeLorna and Brown, La Belle Trio, Tuscanno Brothers, Niblo and Reilly, Thomas and Payne, Davey and Phillips, Barth Brothers and Walton, and Huno.

The Hal Clarendon Stock company, playing at the Bergen Beach Casino, have met with very encouraging success. The company includes members of the Spooner and Payton companies and is under the management of William J. McIntyre, son of James J. McIntyre, of McIntyre and Heath. The play this week is The Penitent.

OBITUARY.

John T. Evans, for many years associated with Elmer S. Dundy, and later with the amusement firm of Thompson and Dundy, died of pneumonia at a private hospital in New York city on July 28. Mr. Evans was born in England sixty-five years ago, but passed much of his life in Omaha, Neb. He was an important figure at the Omaha and Buffalo expositions, and came to New York when Thompson and Dundy sought larger fields. He leaves a widow and two children.

Alman Barrett, whose death was noted in THE MIRROR of last week, was one of the best known managers of musical attractions in America. Mr. Barrett began his career with J. W. Jenkins Sons music house in Kansas City, where he was employed for about ten years, but for the last three or four years he devoted himself entirely to his managerial enterprises. Among the large musical attractions whose fortunes he directed were Paderewski, Alice Nellson, Sorrentino's Band, and the Banda Rossa.

Mrs. Emma Scaife, mother of Mrs. Arthur O'Keefe (Jane Elton), of Hoch, Elton and company, in vaudeville, died at her home in Minneapolis, Minn., on July 23. She was sixty years old. Miss Elton is playing ingenue and soubrette roles with the Dick Ferris Stock company at Minneapolis this Summer.

Mrs. Mary H. Flohr, widow of William H. Flohr, died at East Elmhurst, L. I., on July 22, at the age of seventy. She leaves two children, Harry G. Flohr, of Miner's Theatre, and Mrs. Isabel Pierson, wife of Henry Pierson, of Charles E. Blaney's Amusement company.

Ed Englander, stage-manager of Fisher's Theatre, Los Angeles, Cal., died suddenly of heart disease on July 26. He was about sixty years old, and had been with the theatre company since it opened in May, 1905.

Mrs. Ella G. Bunham, proprietor of the St. Leon Hotel, Boston, died at her Summer home in Ipswich, Mass., on July 19. She was well known among the profession. The burial was at Holy Cross Cemetery, Malden, Mass., on July 21.

William Van Name, father of Billy Van, the minstrel, died at Cincinnati, on July 20. He was seventy-seven years old and was one of the railroad pioneers west of the Alleghenies.

Carl Benton, aged twenty-one years, was killed on July 20, by falling from a train near Lansing, Mich. He was on his way to Columbus, Ohio, to join Al. G. Field's Minstrels.

General Adolf de Ahna, father-in-law of Richard Strauss, the famous German composer, died on July 26, at the age of seventy-six.

MATTERS OF FACT.

To the many talented musical people throughout the country the announcement of Dr. Hoch's Conservatorium at Frankfort-on-Main, Germany, will prove interesting. This well-known conservatorium teaches all branches of music and opens its Winter term on Sept. 1. The fees are announced in another column, also the particulars as to address.

The Davis Opera House at Mineral City, Ohio, has within a radius of three miles five good drawing towns, and the management announces good open time in the Fall and early Winter months.

Koehler's theatrical costumes are well known. His office is located centrally, on Union Square, where many callers are expected this month, as he is already busy on Fall orders. Among his latest contracts is that for the costumes for Chauncey Olcott's new play.

Ezra Kendall's publication, "Tell It to Me," can be secured by addressing him at his new home address, 3 Cadwell Avenue, Mayfield Heights, Cleveland, Ohio.

Versatility is an excellent quality in an actor, and Charles P. Price, who does any line of character work, together with his wife, Josephine Price, who is also an experienced character woman, can be secured by managers wishing to fill character parts. An excellent wardrobe, good study and ability are sterling qualities of these clever artists.

Members of the Rents-Santley company are called for rehearsal on Aug. 6, at 10 a.m., at Fuch's Hall, 323 West Twenty-eighth Street, New York City. The management requests acknowledgment of this notice from the members of the company.

Eugene F. Wilson, a manager, was granted a decree of divorce from Carolyn Wilson, an actress, on July 24, by Justice Blanchard, of the Supreme Court.

Joseph Menchen Electrical Company have just completed their new catalogue. The Iroquois fire prevented their issuing the catalogue last season, as the National Board of Fire Underwriters changed their rules, making it necessary for all manufacturers to change the style of description of their apparatus. The present catalogue is of considerable value to any one interested in the stage line.

Actors and actresses who are restricted in their earning capacity by reason of not being physically heavy enough, are offered a remedy in Anna Weight Producer, a new specific for thin people, advertised elsewhere.

Manager J. W. Munnell has open time at the Waynesburg (Pa.) Opera House. Some holiday dates may still be secured.

The Western Dramatic Agency has offices at 127 La Salle Street, Chicago, and does a general agency business. P. J. Ridge, the well-known dancing master, is the manager of the agency.

Bertram Millar is open to offers for heavies. His address is 47 West Twenty-eighth Street.

Company managers frequently make mistakes in reading their contracts, and an announcement in this week's MIRROR calls attention of all managers to the fact that the Grand Opera House at London, Ontario, Canada, is leased by Fitzpatrick and Stewart, of this city. The contents of their announcement are interesting to any one holding a contract with this house, and the fact that London can be reached without playing through Canadian territory forms an important new element in the booking proposition of this city. Formerly you had to play several small towns in order to reach London. Now the London Grand Opera House is independent, and the motto of the management is equity. Duty is paid on your printing, and all Government matters will be attended to by the managers of this house. This city can be easily reached now by short jumps through Buffalo and from points in Michigan, Ohio and the Middle West. One of the best dates open at the present time is Labor Day, and the managers are anxious to close a contract for that date.

Hal De Forest is at liberty for characters, leads, legitimates, etc. He is also an experienced stage director.

Sylvia Lynden is busy these days, choosing the gowns she is to wear in the part of Georgiana in Her Own Way. Some very stunning effects are being planned by her modiste.

MARRIED.

BOEHLER—JOYINER.—Andrew F. Boehler and Fanny Joyiner, at Des Moines, Ia., on July 25.

DIED.

BUTTERFIELD.—Mrs. Louise Butterfield (Louise Marcelli), at Cleveland, O., on July 23, of cancer.

COGSWELL.—William J. Cogswell, at Milwaukee, Wis., on July 20. Aged 71 years.

EVANS.—John T. Evans, at New York city, on July 28, of pneumonia. Aged 65 years.

ENGLANDER.—Ed Englander, at Los Angeles, Cal., on July 26, of heart disease. Aged 60 years.

FLOHR.—Mrs. Mary R. Flohr, widow of William H. Flohr, at East Elmhurst, L. I., on July 22. Aged 70 years.

SEETERS.—At Omaha, Neb., July 23, Charles A. Seeters, of Philadelphia, professionally known as Albert Christal. Aged 56 years.

SCAIFE.—Mrs. Emma Scaife, mother of Jane Elton, at Minneapolis, Minn., on July 23, aged 60 years.

VAN NAME.—William Van Name, father of Billy Van, at Cincinnati, O., on July 20.

NEW YORK THEATRES.

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CASINO B'way and 39th St. Tel. 1846 Bryant. Evenings at 8:15
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The Social Whirl
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MAGNIFICENT ENSEMBLE.

DIXON'S 3D AVE. Family Theatre
Opened Saturday, July 28, and continuing week of July 30.
Matinees, Monday, Thursday and Saturday.
KING OF DIAMONDS

PASTOR'S 14th St. near 3d Ave.
OPENS DAILY AT 11.30 A. M.
Brockman, Mack and Belmont, Frank White and Lew Simmons, Harry Botter and Company, Adams and Drew, Norah Kelly, La Belle Trio. Special feature—The 3 Roses. Mack and Dugal, Francis Wood, Seymour's Dogs, Corbett and Forrester. Extra attraction—Les Jundts.

Fifty (50) Chorus Girls Wanted
IMMEDIATELY
Must Have Good Voice and Appearance
Also good George Cohan comedian, who is a good tumbler, acrobatic dancer and imitator. YOUNG Prima Donna, Eccentric English Dude, Black Face Character Woman, and people for all principal parts in big Musical Comedy.
Apply Room 12, Broadway Theatre Building, between 10 and 1, and 2 and 4.

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FOR SEPTEMBER 3rd (Labor Day)
SATURDAYS, SEPTEMBER 8th and 29th
These dates are good for capacity, being big pay-days at the iron mills, glass houses, tin mills, potteries and coal mines. Everything working full time. Everybody has plenty of money.
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Population, 15,000 20,000 to Draw from.
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Managers wanting reliable people write.
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The Ramblings of An Old Mummer.

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VI.

It was the constant endeavor of an actor, in those days, never to be "out of a shop." At the close of the season I left Bristol on the Saturday night and opened in Swindon on the following Monday in a round of parts that had been previously forwarded to me. I knew I played Dainty Diana, Sir Arthur Lascelles, Jim Dalton, and Justice Hare in that first week. From Swindon I went to Derby, traveling on Sunday and opening on Monday as the Count de Linieres in The Two Orphans. The first night in Derby the leading man, Walter Crosby, a good actor but a reprobate, was to have played Pierre. During the day he had run up against the treasurer, as was his custom, with the usual result. At night he came into the dressing-room and began to pull on his knee breeches. Suddenly he exclaimed, "Oh, these are child's clothes," and throwing them into the corner left the theatre. Fortunately the manager of the company had played Pierre, and went on for the part. "Oh, that men should put an enemy in their mouths to steal away their brains." How many actors, are, and actresses, too, I have seen ruined by this falling. The drinking habit was augmented, in England, by the fact that all the theatres, no matter how small, had liquor bars in them, and a boy usually came around between the acts to take orders. These bars were a considerable source of revenue to the managers, and I have known some theatres carried on for a short time almost entirely by the profits derived from the sale of liquors and programmes and the cloak-room fees.

I next joined a man named Harry Sims, who was touring with a version of Nicholas Nickleby. I played Ralph. Salaries were very shaky. I was discovered at the rise of the curtain and had to deliver a soliloquy commencing, "Money, money! What would the world do without it?" How frequently I looked at the nearly empty house and thought with a sinking heart, "I shall have to do without it."

Sims played Squeers. He had a habit of running round to the front, ready dressed for the part, to count the house, when he ought to have been on the stage. Sometimes after I had given the cue for his entrance I would catch sight of him at the back of the dress circle. I then repeated in a loud tone, "It seems strange that Mr. Squeers is not here," or words to that effect, and he signalled to me to keep it up while he ran around.

I am not altogether a *laudator temporis acti*, and can't defend the practices of what some people delight to call the good old days. Yet one advantage gained was that of self-reliance. Actors could usually extemporise pretty well in an emergency. When Osmond Tearle was playing in the stock company at Greenock one Saturday night he had the stage to himself and was ponging away to his heart's content. One of the company, who thought he wouldn't let him have it all his own way, went on and said to him, "I have news of great importance, my lord, to tell you."

"No, no," rejoined Tearle. "Leave me. I would be alone and undisturbed, to commune with my own thoughts."

"I cannot do so," said the other.

"You will not leave me?" returned Tearle.

"No," replied the other.

"Then I will leave you," remarked Tearle, and strode off, leaving his pal quite nonplussed.

Sometimes a wandering star from Glasgow or Edinburgh was engaged in Greenock for the Saturday night, and the prices of admission were regulated according to the magnitude of the planet. A gentleman came to play Hamlet, and at the close of the performance as two canny Scotchmen were descending the gallery stairway the following dialogue took place:

"Weel, and what do you think to him, Archy?"

"Eh, he's no bad," replied Archy, "but he's no' a sazpenny Hamlet."

We had a coach in Nicholas Nickleby, rather a ricketty affair. We had no horses, so had to be pulled into the wings at the end of Act I, when Nicholas is departing with Squeers for Yorkshire, by ropes and the entire strength of the company. Sims and the representative of Nicholas had been making a round of the pubs one day and were exceedingly cantankerous that night. Nicholas had climbed up and was seated in the rumble at the back of the coach; Squeers was just getting up beside him. The rope from the wings was pulled with a tremendous jerk and out they both fell on to the stage, on the top of one another. A fierce fight ensued, but luckily the curtain was down.

I soon had enough of Mr. Sims, and went to London. Mr. Blackmore, the dramatic agent, father of the present Mr. B., gave me an introduction, for my wife, to Arthur Sullivan—he was not knighted then—who was writing the music for a production of Henry VIII which was to take place at the Theatre Royal, Manchester, under the management of Charles Calvert. Mr. Sullivan had the selection of a singer for the vocal music. I found him exceedingly pleasant and courteous, and he said that he would like to hear my wife sing. She sang his own song, "Let Me Dream Again," Mr. Sullivan accompanying her on the piano. He expressed himself as very much pleased, saying he would communicate with me in a short time, but that he had a large number of applicants to hear. My wife and I had to go down to Yarmouth for the Summer season, where I was engaged for first old men and she for singing business. We arrived in Yarmouth, famous for its bloaters, on the Friday, and I went to the theatre to see the bill for the first week, commencing on the Monday. The programme, stuck up inside the stage door, was rather a staggerer for me. It was as follows: Monday and Tuesday, School for Scandal, with your humble servant as Sir Peter; Wednesday and Thursday, London Assurance, I as Sir Harcourt Courtley; Friday, a piece called May, in which I played Sir Barnaby, whoever he might be; and Saturday, Rob Roy, in which I was down for the Bailie. In addition to this, a farce every night! I walked about the Yarmouth sands all day Saturday and Sunday, with a book. Mr. Edward Compton was the leading man, and Fanny Pitt, whom I had previously met in Bristol, was the leading woman. We had only been in Yarmouth about two weeks when I received a letter from Mr. Blackmore telling me that Arthur Sullivan had selected my wife to sing the solos in his music for Henry VIII in Manchester, and that she must report there as soon as possible. The salary was to be £10 a week. We had a good supper that night. My wife started for Manchester in a day or two, rather to the disgust of the Yarmouth manager, Terry Hurst, leaving me to finish out the two weeks' notice. Henry VIII was a great success, and my wife scored in the music. Charles Calvert played Wolsey; Genevieve Ward, the Queen; Reginald Moore, Buckingham; and Billy Belford, King Henry. I afterward saw Forbes Robertson play the part of Buckingham, and I shall never forget his beautiful rendering of the speech, "All good people."

During my wife's engagement in Manchester I played a good many short engagements in the neighborhood. Sometimes I went to Stockport for a few nights. In the company there I met a curious old fellow named Fox, generally called Fishy Fox, as he had been a fishmonger. He was once playing Polonius to Charles Dillon's Hamlet, and when he asked, "Do you know me, my lord?" and Hamlet replied, "Excellent well; you are a fishmonger," Mr. Fox's wife, who was in a private box, started up and said, "You call yourself his friend, and show him up like that before all these people." With a great many others, she did not know her Shakespeare.

While Charles Dillon was playing in some Roman piece he had to say, "What shall the ransom be?" and the actor addressed answered "Ten thousand dramas," instead of drachmas. The idea of such an awful weight of turgid literature was too much for Dillon, and he laughed consumedly. I saw Mr. Dillon play Belphegor at Drury Lane, but it was in his decline. He was too fond of company; it may be said of him that he was his own worst enemy. I met him once at Rockley's in Covent Garden, then a great rendezvous for actors; he was holding forth as to how whiskey had been his failing, and finished up with, "Well, let's have another all round."

At Christmas, 1877-78, my wife and I went to play in the pantomime at the Theatre Royal, Newcastle-on-Tyne, under the management of Glover and Francis. We were in Newcastle for eight or nine weeks, finding the canny Northumbrians very hospitable. We had a standing engagement for supper at Carbon's restaurant after the show. I never drank so much champagne in my life. On Sundays we usually drove over to Durham in a drag and dined at the Inn there. Messrs. Egerton and Leggett took a benefit, for which we played the operetta of Rosina. A local tenor was engaged; he was a good singer but had a bad stutter. On his first entrance he took a speech describing the charms of Rosina, ending with the line, "Her cheek 'twas like the bloom upon the peach." This was the music cue for his song. At night he entered, walked deliberately to the footlights, and nodding to the leader of the orchestra, said "Bloom on the peach," and proceeded to sing his song. Singers usually find no difficulty in learning their music, the words were their stumbling block. I heard Anyuley Cooke, on the first night of La Fille du Tambour Major, singing something like "Tripe and onions rule the day," probably a reminiscence of his dinner.

At the conclusion of the pantomime in Newcastle we rejoined Mr. Calvert to play Glasgow and several other cities. The repertoire consisted of Henry VIII, in which I doubled Lord Sands and Cardinal Campeius; King Lear, Merchant of Venice, wherein I played Launcelot Gobbo, and The Corsican Brothers. It has always been a disputed question whether actors really lose themselves in their roles. I think not. I know that when Mr. Calvert was playing King Lear, at the end of his terrific curse I didn't lift him up from his knees quickly enough, and he whispered "When are you going to lift me?" It is related of Edmund Kean that in a scene where he had to throw himself on his son's neck in a transport of grief, he whispered to him, "We're doing the trick, Charley, my boy."

RUSSELL CRAUFORD.

FROHMAN RETURNS FROM LONDON.

After six months passed in London and Paris Charles Frohman arrived in New York on July 24 aboard the *Kronprinz Wilhelm*. Many of his productions for the forthcoming season have already been announced. Although he is to produce several native pieces it will be observed that the majority of his recent acquisitions are either works that have already been presented on the other side of the ocean or the compositions of foreign authors. Ellen Terry, on her farewell tour, will come to America in January for four months. Arrangements have been made with Bernard Shaw whereby she will appear in Captain Brassbound's Conversion, assuming the character she originated in London—that of Lady Cecily Waynflete. She will also be seen in Nance Oldfield and The Good Hope. Charles Wyndham and Mary Moore, with their own company, will visit New York about Christmas time, producing Captain Drew on Leave in addition to their regular repertoire. Some of the players engaged in London for The Hypocrites, Henry Arthur Jones' play, which is to inaugurate the season at the Hudson Theatre, are J. H. Barnes, Jessie Millward, H. Glendenning, Viva Birkett, and Arthur Lewis. Mr. Jones, it is announced, is also to write a new comedy for Francis Wilson, to be used after The Mountain Climber has served its turn. Kyrle Bellew is to appear in Brigadier Gerard, the rights to which have been secured from Conan Doyle. John Drew, as has been widely advertised, will be the first attraction of the season, with Margaret Illington in Pinero's His House in Order. William Crane will open the Savoy the last week of August in The Price of Money, by Alfred Sutro; he is also supplied with another new vehicle, Old Gorgon Graham, by Paul Potter and G. H. Lorimer. Ida Conquest is to play Maquita in The Judge and the Jury, which will be seen at Wallack's on Sept. 1, and is a strictly American piece by Harry D. Cottrell and Oliver Morosco. It is expected that William Collier will return from Australia in time to furnish an early attraction for the Garrick Theatre, and it is understood that he and Grant Stewart, of the company, have been industriously completing a new comedy. Maude Adams, after spending a couple of months in Boston in Peter Pan, will return here to resume her engagement at the Empire Theatre. Ethel Barrymore is to begin her season in Alice-Sit-by-the-Fire; however, her New York engagement will probably find her interpreting a new play by H. V. Esmond. William Gillette in Clarice will make a metropolitan appearance some time in October. Joseph Wheelock, Jr., is to go on tour in Just Out of College, and Sam Bernard is to star in The Rich Mr. Hoggenheimer. Otis Skinner having fought The Duel to its bitter end on the road will visit New York in the Spring with a new offering.

According to his statements, Mr. Frohman need stand in no fear of exhausting his supply of dramatic material. Captain Robert Marshall is to hand over his new play when completed; Alfred Sutro is now writing a comedy; the De Mille brothers and George Broadhurst and Charles T. Dazey in collaboration have also pledged the product of their labors. Clyde Fitch has constructed another comedy, the production of which will be centered about Clara Bloodgood. Fay Davis is to play Lily Bart in the dramatic version of "The House of Mirth," by Edith Wharton and Mr. Fitch. C. M. S. McLellan has agreed to write a musical comedy called Nellie Neil, the score to be furnished by Ivan Caryll. Paul Potter and Edgar Smith are uniting their efforts on a musical play entitled Our Girl; Harry Smith and Ludwig Englander are to furnish another musical comedy; the Chinese musical play, The Third Moon, is also on hand for production; Augustus Thomas is assiduously laboring over a new piece. The Dairymaids, now at the Apollo Theatre, London, will be given a New York presentation early in the season, to be followed by a new musical piece, The Hoyden, and yet another by Seymour Hicks. A four-act play, The Harlequin King, and a comedy named Marjorie Strode are also in the lists.

Yvette Guilbert is to visit America as an English-speaking actress, in a dramatization of "Esther Waters" and a play by Paul Lindau. Contracts for new plays have been signed by Henri Lavedan, who wrote The Duel, Pierre Berton, Pierre Wolfe, Frederic de Croisset, and Anthony Mars. Crainqueville is now at the Garrick Theatre, London, under the name of Down Our Alley. Mr. Frohman also controls the rights to Triplepatte, which has had a great success in Paris; Les Plumes du Geai, Im Perd Gagne, and Les Fauves, in which Madame Le Bargy is to originate the leading role in Paris. The Brazilian, a farce, and The Scapegrace, a pantomime, are scheduled for the more vague and indefinite future.

A NEW THEATRE IN JERSEY CITY.

Within the last few days plans have been perfected by which Jersey City will have a new theatre, to be ready for the season of 1907-08. The parties most interested are Frank E. Henderson, manager of the Academy of Music in Jersey City, and the Klein Brothers, owners of the Bon Ton Theatre, in the same city. Mr. Henderson, who has successfully conducted the Academy of Music for a number of years, will manage the new house. The new theatre, which will be called the Majestic, will be located on Grove Street, opposite the City Hall and touching closely every important car line in the city. It will be of ample proportions, having a stage forty feet deep and eighty feet wide, with a proscenium opening of thirty-six feet. The seating capacity will be large and will comfortably take care of 2,500 persons. Every modern device for the comfort and safety of the public will be used in the construction of the house, and the stage will be complete in every detail. Manager Henderson has had ample experience in the theatrical business, having commenced his career when still a boy, and may be called one of the oldest "young" managers in the business. He will no doubt make the new house one that Jersey City may be proud of, and will successfully carry through the policy of the house. The Majestic will be in the Stair and Havlin circuit. Manager Henderson will continue to conduct the Academy of Music in connection with the new theatre.

GOSSIP OF THE TOWN.

Edward Peple, author of The Prince Chap, has dashed a novel in conjunction with Dr. Cyrus Townsend Brady, entitled "Richard the Brazen."

Sidney Herbert, who was the Shylock of Augustin Daly's revival of The Merchant of Venice in 1898, has been engaged for Viola Allen's revival of Cymbeline.

Joseph Hart's farce of Foxy Grandpa is to be revived the coming season for a tour of the South, where as yet it has not been seen.

E. D. Price, who was driven East by the San Francisco disaster, has been made general manager of the Interstate Amusement Company, the recently organized producing syndicate. He will begin his duties on Sept. 2, with offices at the Savoy Theatre.

"Carlotta," who has been spending her vacation at Richmond, Va., has returned to New York for rehearsal, having signed with B. E. Forrester.

The first performance of The Little Cherub was given at Atlantic City last night, preparatory to opening in New York on Aug. 6.

Mr. and Mrs. Al. Trahern (Jessie Mae Hall) returned yesterday from the West. Miss Hall has been visiting her sister, Blanche Hall, who is leading woman at the Burbank Theatre, Los Angeles, Cal. Jessie Mae Hall appeared in two productions at the Burbank during her short stay there. Mr. Trahern spent two weeks at his old home in Kansas City with his parents. Rehearsals of A Southern Vendetta, the play in which Miss Hall will star under the direction of Oliver Morosco and the management of Mr. Trahern, will begin this week, the season opening in Philadelphia Aug. 27.

About 600 guests of the various hotels in the Delaware Water Gap district were entertained at the Water Gap House on July 22 by Laura Burt in readings from Shakespeare and imitations of Sir Henry Irving and Ellen Terry. This series of Sunday theatrical work will be repeated throughout the Summer season.

The Blue Moon will open in Cincinnati for the entire month of September, during the annual Fall festival.

Harry Corson Clarke has made a proposition for the Western rights of A Strenuous Life, which was produced on Sunday night by William Louis at the Studebaker Theatre, Chicago. Mr. Clarke is at present in Chicago, but will return to New York about Aug. 10.

Florence Hamilton opens her season in the society play, The Other Woman, late in September. She is booked over the Shubert circuit and will be seen on Broadway before the end of the season.

Ida Vernon, who has been with Henrietta Crosman for several seasons, will be seen with her again in All-of-a-Sudden Peggy.

Isabelle Fletcher has signed with the Bishop Stock company, Oakland, Cal., for leads. She has been spending the Summer at Cape Cottage, Me., with her little daughter, and will leave for the West on Aug. 7.

The Rogers Brothers' season will open on Aug. 30 at Atlantic City for three nights, New York to follow for two weeks. The principals are: Marion Stanley, Bessie De Vole, Josie Intropidi, Sadie Green, Lillian Collins, Ethel Intropidi, Bessie Kyle, Marie Farrell, Grace Grindell, Charles F. McCarthy, Winfred Young, Edward O'Connor, Harry Cowan, James Callahan, Henry Lehmann, George Earle, and John Harding. The chorus will consist of sixteen men and forty women.

The Theatrical Mechanics' Association lodges of New York, Brooklyn, Jersey City and Newark had an outing at New Dorp, Staten Island, last Sunday. Rain interfered with the outdoor amusements.

The Prince of Pilsen will open its fifth season at the Tremont Theatre, Boston, on Aug. 20.

Three companies playing The College Widow will be sent out this season. The first, or Southern company, will open at Portland, Me., on Aug. 24; the Western at New York city on Sept. 3, and the Eastern at Brooklyn, N. Y., on Sept. 17.

The Galloper, with Raymond Hitchcock, is scheduled to open at Asbury Park on Sept. 8.

The Man from Now will open its New York engagement at the New Amsterdam Theatre on Sept. 3.

The *Theatre Magazine* shows variety both in pictures and literary matter. William H. Crane, in an interview, gives some of his stage reminiscences and incidentally the comedian scores native playwrights. Henry P. Goddard contributes recollections of Charlotte Cushman, Fanny Janauschek, and Mary Scott Siddons, while Harry P. Mawson writes of the difficulties that beset the tyro playwright. There is an account of Henry B. Irving, son of the late Sir Henry Irving, who is coming to America this Fall to act in some of his father's plays, and there is also a description with pictures of the New Theatre of New York. The pictures include a large portrait in colors of Ethel Barrymore, and full-page half-tone portraits of Margaret Anglin and Robert B. Mantell. The other pictures include Beerbohm Tree as Colonel Newcome, Victor Capoul, Lina Cavalieri, Lena Ashwell, the New Theatre, H. B. Irving, Marion Terry, and Dorothea Baird, Orrin Johnson, Tyrone Power, Henry E. Dixey, Consuelo Ynaga Bailey, William Pruette, Julia Sanderson, Blanche Ring, scenes from The Merry Wives of Windsor, scenes from The Tourists, Elizabeth Kennedy, Effie Shannon, Angela Ogden, Eva Fay, Chrystal Herne, Grace Elliston, Stella Mayhew, Edna May, Ernest Lawford, Ada Overton Walker, and Williams and Walker.

Janet Priest has abandoned for the present her vaudeville sketch, Hildegarde's Hats, and has accepted an offer from Ned Wayburn, to originate the role of Nancy Peters, "the Village Baby," in A One-Horse Town, which will open in Peekskill, N. Y., Aug. 23, and will come to the Yorkville Theatre, this city, Aug. 27.

Lost in New York will make a tour to the Pacific Coast this coming season. The cast will include A. E. Bellows, Jack Fleming, Sam H. Pickins, Joseph A. Gongar, Will J. Morton, Eugene R. Kenney, W. J. Bennett, I. Newt Bronson, Eleanor M. Chandler and Baby Viola, Dolly Temple, Flora Mitchel and Helen Marlila. The attraction will be under the management of I. Newt Bronson. W. J. Bennett will be in advance.

THE STOCK COMPANIES.

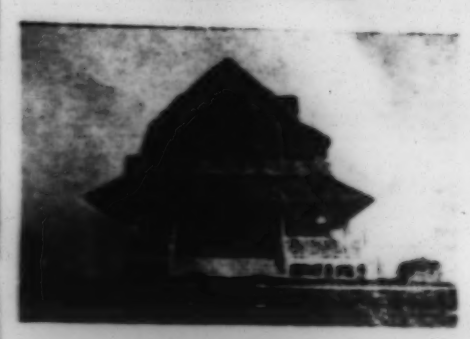
Mr. and Mrs. Chas. P. Price are enjoying a pleasant Summer engagement with N. Appell's Highland Park Stock company at York, Pa.

The Hunter-Bradford Players began a two weeks' engagement at the Worcester Theatre, Worcester, Mass., on July 23, opening in When We Were Twenty-one. The Adventures of Lady Ursula was offered for the latter half of the week.

Harry S. Hadfield, who has been with the Wright Huntington Stock company at Fall River, Mass., for a season of twelve weeks, was upon the closing of that company on July 21 engaged for the J. Frank Burke Stock company at Sheedy's Theatre, that city, opening with them July 29 for the balance of the Summer.

A brief season of stock is being planned for the Colonial Theatre, Cleveland, O., commencing on Aug. 20. The higher class of comedy dramas will be given, opening with a presentation of The Adventures of Lady Ursula. Laura Nelson Hall, who is immensely popular with the stock clientele of that city, will be the leading woman, and George Allison will be leading man. Gertrude Rivers will play second feminine roles, the character parts are assigned to Blanche McDonald, Frank McDonald, and Alexander Gaden, and Ethel Davis and James are also included in the roster. Theodore Johnston will be the stage-manager, and Robert Brunton will provide the scenery. The regular season of the Colonial is scheduled to open on Sept. 17, so the house will not close after the stock engagement is concluded.

AT SUMMER PLACES.



Here is a picture of Marshall P. Wilder's Summer home at Bradley Beach, N. J.

J. K. Adams and wife (Alice Hosmer) are enjoying a splendid vacation in a little bungalow on Orange Lake, N. Y.

The members of the Stewart Opera company and the attaches of the Lyceum Theatre, Rochester, N. Y., had an outing on July 26. They went by special car and chartered steamer to Newport House, where they were the guests of Manager Wolff at dinner. The afternoon was spent in athletic games, followed by a ball game between the members of the company and the theatre staff.

Fred Lotto has gone to spend a few weeks at Mt. Clements, Mich.

Mrs. Sol Smith and her daughter, Elma, are summering at "The Ranch," Athol, Mass., the country residence of Mrs. H. A. Kingdon and William Courtenay.

Florence Rockwell is spending her vacation with Mr. and Mrs. W. A. Fraser at their Summer home in Georgetown, Canada, where Mr. Fraser is dramatizing one of his racing stories for Miss Rockwell's first starring venture.

Ralph Kellard, of David Warfield's company, is spending his vacation at Rockaway, L. I., the guest of his aunt, Mrs. Philip Stearns.

Muriel Stone is spending the Summer at Atlantic City, N. J., while preparing for her coming season in vaudeville.

Ernest Lamson is dividing his Summer outing between his ranch in the Salt River Valley, Ariz., and Long Beach, Cal.

Mr. and Mrs. James Kyrle MacCurdy are passing the Summer at their new cottage at Brentwood, L. I. Mr. MacCurdy will open his third tour in The Old Clothes Man under management of Rowland and Clifford at Waukegan, Ill., on Aug. 12.

Anna Day, who is to star in Ernest Shipman's Southern company of When Knighthood Was in Flower next season, is concluding a most pleasant visit of four weeks' duration at Saranac Lake, N. Y., and will reach New York in a few days to confer with her manager regarding business details of the coming year.

Mr. and Mrs. Henry Testa (Nancy Boyer) are passing the Summer at Oak Grove House, East Stroudsburg, Pa. They have signed with the Popular Amusements Company (Inc.), Miss Boyer to be featured in soubrette roles.

Curtis Carroll has been spending the Summer with Mr. and Mrs. Harry B. Eytinge in Lehigh County, Pa.

Frank J. McIntyre is spending the Summer at Ann Arbor, Mich. Henry B. Harris has re-engaged Mr. McIntyre to play Billy Saunders in Strongheart another season.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded.

WANTED—Young lady pianist. An advance agent. Young man who can sing and dance. Apply Adams, 127 West Fortieth Street.

FOR SALE—Leather Mexican suit coat, pants and hat; cost forty; will take ten. Mexico, care Mirror.

WANTED—Black tent suitable for moving picture show; state size, condition and price. Address A. R. F., 1311 North Twelfth Street, Philadelphia.

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MUSICAL director and violinist at liberty; music composed and arranged. Ernest Bial, 345 West Thirty-fourth Street.

CAPABLE theatrical business man of exceptional experience and highest references wants engagement, road company or city theatre, as treasurer or business-manager. Excel, care Mirror.

RELIABLE young man, tactful and experienced, is open for engagement as personal business representative or with traveling organization. "Executive," care Mirror.

BUSINESS position wanted in company by young woman; experienced treasurer; give bond; could play minor parts; tall, good appearance. Address Business, Mirror.

ENGAGEMENT wanted in first-class company by prominent heavy man and stage director, his wife for small parts and experienced child of eight; also do strong vaudeville act. Address Reliable care Mirror.

BE a millionaire manager. Entire theatrical business taught, correspondence or personally. Lucky, care Mirror.

GREAT pastoral play for lease, sale or will put out with party. H. B. D., 401 Lexington Avenue, New York.

WANTED.—People in all lines of the repertoire business, especially young emotional leading lady; must be A1; strong line of parts. Address Box 108, Haverstraw, N. Y.

GREAT opportunity for party with $200 for half interest in well booked tour; small expenses; money refunded before division of profits. Address Manager M. M., care Mirror, New York.

WELL-KNOWN comedy drama for lease; large line special printing; commands excellent bookings; stock or repertoire rights available. Address Author S. care Mirror, New York.

WANTED—An engagement as business-manager and treasurer of a first-class dramatic house, where strict attention to business will be fully appreciated by the financial interests backing the same; or would go on the road in the same capacity, looking after every detail of the business in a business manner and in a business way; strictly temperate; married. Formerly manager Star Theatre, Brooklyn, N. Y.; Bijou Theatre, Jersey City, N. J. Address Henry A. Smith, 434 East Thirteenth Street, Brooklyn, N. Y. Telephone, 1578 R. Flatbush.

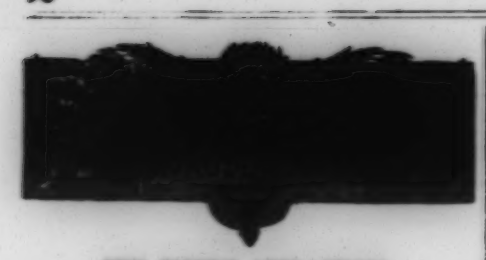
FOR SALE, cheap, following productions, good as new: Captain Debonnaire, with rights to play; splendid vehicle for male star; large variety special litho printing. Monsieur Beaucaire; Hazel Kirke, original John Drew production. The Mummy and Humming Bird, as used at Empire Theatre, New York. All four productions complete. Suitable for use many different kinds of plays. No reasonable offer rejected. Address Jules Murry, Rooms 3 and 5, New York Theatre Building.

Week September 3rd Open

Waynesburg, Pa.

Opera House

Business Always Good J. W. RUNNELL



THIS WEEK'S ATTRACTIONS.

Keith and Proctor's Union Square.

Marshall P. Wilder, Exposition Four, Kitabanzai Japanese Troupe, Campbell and Johnson, Zazelle-Vernon company, Estelle Wordette and company, Dixon and Anger, Bean and Hamilton, Anderson and Goines, Wallace Trueman, Malverne and Thomas, and Richy W. Craig.

Pastor's.

Brockman, Mack and Belmont, Frank H. White and Lew Simmons, Harry Botter and company, the Three Roses, Les Jundts, Adams and Drew, Norah Kelly, the La Belle Trio, Mack and Dugal, Francis Wood and Corbett and Forrester, and Seymour's dogs.

Keith and Proctor's Twenty-third Street.

Virginia Earl and her Johnnies, Barney Fagan and Henrietta Byron, the Farrell-Taylor Trio, Mr. and Mrs. Perkins Fisher, Delmore and Oneida, Marion Garson, Howard and Howard, Cook and Madison, and Delmore and Darrell.

Hammerstein's Paradise Gardens.

Dziria (first time in America), Ernest Hogan and his Minstrel Mokes, Four Fords, Arthur Prince, Machnow, Miss Raffin's Monkeys, Lalla Selbini, Rice and Prevost, Collins and Hart, Tom Hearn, Piccolo Midgets, and Sharp Brothers.

New York Roof Garden.

Seeing New York, with Carrie De Mar, Al. Leech, Clifton Crawford, Cheridah Simpson and original cast; Samri Baldwin in "Flammaturgy," Sam Elton, Klein, Ott Brothers and Nicholson, "That" Quartet, and Ned Wayburn's Rain Dears.

Metropolis Roof Garden.

Lottie Gilson, Tom and Edith Almond, Herbert Brooks, Ray Cox, Carroll and Baker, Charles and Fannie Van, Pauli and Wells, and the Young America Quintet.

LAST WEEK'S BILLS.

PASTOR'S.—The Miller-Browning Company presented for the first time in New York a tabloid musical comedy entitled Foiled. It is one of Ashley Miller's own creation, and there is a great deal in that creation to compliment him on. The dialogue is exceptionally good, and although the action drags in parts, possibly due to the changes of costume, in the main it is successful in holding the attention of the audience. The comedy throughout is in a slightly satirical vein that is delightful, and if Mr. Miller would follow up that particular line of comedy in a legitimate farcical sketch it would prove particularly interesting. The action opens with Mr. Miller and Miss Browning, as the lovers, at the piano. A love song quickly puts the young swain into a thoroughly sentimental mood, but his love making is brought to a sudden ending by the thought of the returning father, who fails to appreciate the young man's devotion to his daughter. He leaves his sweetheart abruptly, but returns as quickly with the proposition that they elope. She refuses to elope until he has properly proposed to her. Although consuming valuable time, he manages to do so to her satisfaction, and she leaves him to prepare for the journey. In the meantime her younger sister, the "Terror," who has overheard all their plans, locks her sister in a room, and after dragging the romantic lover over the coals of agonizing anxiety, tells him her sister's predicament and drops the key down his back. The father has now arrived and he locks out both the father and the "Terror," then barricading the door they escape by the window. The songs are well rendered by Mr. Miller, and the little specialty of Ethel Browning as the "Terror," was acceptable. Eddie M. Emerson, assisted by D. A. Bolleu, was seen in a rather droll juggling act in which there is some good comedy and juggling, which, while not startlingly original, easily passed muster and pleased. Mr. Emerson in some of his comedy follows closely the style brought into vogue by W. C. Fields. Pat Rooney and Marion Bent were the headliners and met with emphatic success. This clever combination very rarely, if ever, fails to "make good." Mr. Rooney puts his whole heart and soul into his footwork, and Miss Bent is a most energetic little lady, whose one idea seems to be in pleasing her audience. Whalen and West have a specialty commendable for its clever eccentric dancing interpolations. Mr. Whalen has a style to his eccentric work that is very taking, and his partner, who presents a neat appearance that is most appreciable, seconds his work in capital style. Charles Acker and M. W. Gilday offer some good parodies and a few bits of burlesque melodrama that seemed to please. The imitation of Bert Williams singing "Nobody" was good, but did not come up to that of the comedian of the Arlington Four in the same imitation. This latter combination were the extra attraction and were distinct favorites from the minute they stepped upon the stage. Daly and Devere, in the Janitress, were old favorites with the Pastor audience, and their sketch is pretty much the same with the exception of a little new dialogue. Others on the bill were Muller, Chunn and Muller, who combine hoop rolling with acrobatic work; Reno and Abacco, Villiers and Lee, Mr. and Mrs. Buckley, Carroll Brothers and George F. Howard.

KEITH AND PROCTOR'S UNION SQUARE.—Marie Wainwright, assisted by Frank Sheridan, was again seen in their sketch by Frank Tannehill entitled Our Baby. It was fully reviewed in THE MIRROR of last week. Dean Edsall and Arthur Forbes in The Two Rubles were a most pleasing feature in their well-known act. Harry Davenport appeared in an almost too short specialty which included two character songs, "A Perfectly Peaceful Person" and a clerical ditty relative to an English parson and his bazaar. The former song is rendered in that perfectly peaceful mood in which we find Mr. Davenport at his best, but it is his second effort that places him in a pre-eminent position as a character comedian. As an English parson he is inimitable, and his little aside remarks to imaginary people at the church bazaar are exceptionally humorous. Flo Adler made a good impression in popular songs. She has a pleasing personality and a voice of clear quality and tone, and was assisted by a youngster from the balcony who greatly aided her in making a big success of such catchy songs as "So Long, Mary," "Everybody Is in Slumberland but You and Me" and "Jealous." The Four Rianos, fresh from their popular season at the Hippodrome, were an interesting feature and scored a big comedy hit. Riano's "human monkeys" are the cleverest imitations on the stage and keep the audience in an uproar, while the "slavey" type portrayed by Mrs. Riano proves a most clever comedy bit. Hoey and Lee can always be counted on for a number of good laughs and never ending applause, and their engagement last week was no exception. The Rappo Sisters, in some athletic dancing, won favor, and Marror and Schellberg, in an original talking and singing act, found ready appreciation. Sadi Alfarabi in equilibristic work caused much uneasiness among the women of the audience with his seeming carelessness in the balancing of a lighted lamp, and offers little in that line that is original. Al Burton in song and story made a pleasing impression. Myers and Rosa are notable for the energy they put into their work that is most agreeable. Cunningham and Smith offered an act that was acceptable for its acrobatic work and a "singing" dog. Others were Fitzgerald and Gilday in talk and parodies and Josie and Willie Barrows, two of the cleverest young dancers in vaudeville.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—A splendid bill was in vogue which comprised acts well known and favorites. Fred Karno's London Comedy company in The Mumming Birds were a laugh from start to finish. This clever company seems to be appreciated to a greater extent now that their work is familiar than when it was a novelty. Milton and Dolly Nobles in Why Walker Reformed made a legitimate hit of good proportions. That Beau Brummell of juggling, Jean Bedini, and his quaint partner, Arthur, scored an emphatic comedy success that must have been very gratifying. Merri Osborne pleased in an artistic specialty, and Ben Welch in clever monologue and parodies was repeatedly encored. Chas. Bennah and Julia Miller in some distinctly musical comedy work were a welcome feature and infused a splendid energy into their work. The La Vine-Cimaron Trio, Burke and Dempsey and Paul Frederic completed the programme.

NEW YORK ROOF.—Two new songs were introduced in Seeing New York, which otherwise is conducted pretty much the same by Carrie De Mar, Al Leech, Clifton Crawford, Cheridah Simpson and their merry satellites. The vaudeville part of the programme was strengthened by Klein, Ott Brothers and Nicholson, the popular musical artists, and Inza and Lorella. The latter team, comic acrobats, are new to vaudeville, being made up of a member of the old team of Johnson, Davenport and Lorella, and Inza, who has but lately arrived from Europe. They met with approval. Salerno was in his last week; "That" Quartette in the fourth, and Ned Wayburn's Rain-Dears, with Neva Aymar still the feature, in their sixth week of popularity.

HAMMERSTEIN'S PARADISE GARDENS.—The new feature of the bill was Miss Raffin's monkeys. It is a capital exhibition of monkey training and won applause. The other acts are all old-time favorites now and include Arthur Prince, Machnow, Lalla Selbini, Rice and Prevost, Dranza, Piccolo Midgets, Musical Cuttys, Collins and Hart, Sharp Brothers and the motion pictures depicting the royal marriage fête of King Alfonso of Spain.

METROPOLIS ROOF-GARDEN.—Maude Lambert was the feature and delighted her audience with a good selection of songs rendered in a most taking manner. The Jack Wilson Trio made a good impression with lively songs and dances; Almont and Dumont, that well-dressed musical act, were repeatedly encored; the Les Durand Trio, Minerva Coverdale, Morton, Temple and Morton, Rennier and Gaudier, and the Three Hess Brothers were the others.

SURPRISE FOR KEENEY.

The Summer residents of the "tent colony" at Rockaway Beach and the cottagers and boarders from all the Rockaways gathered a few evenings ago and tendered a rousing serenade to Frank Keeney, the Brooklyn manager, who had been spending a few days with Theodore Wenzlik at his tent on the beach. A parade, headed by Hanson's orchestra from Morrison's Theatre, was arranged, the men carrying improvised torches and the women waving small flags. "Bob" Fitzsimmons and his wife led the procession and were followed by Billy Clifford, Pansy Dowdell, Mrs. Harry Wright, Mr. and Mrs. Jack Hastings, William Landon, Mrs. James Seward, Fields and Ward, Fanny Rice, Hanson and Harris, A. O. Duncan, Bennah and Miller, George B. Alexander, Edna Luby, Irene Lee, Lee Harrison, Lavine and Leonard, Dave Lewis, Hawthorne and Burt, William Courtleigh, Mabelle Rowland, Edward Hume, Alice Davenport, Stuart Barnes, Gertie Reynolds, Albert Bellman, Lottie Moore, Hope Booth, Charles De Land, Virginia Earl, Corse Payton, Etta Reed Payton, Harry Pilcer, Ward and Curran, Clayton White and Marie Stuart, Belle D'Arcy, Stella Mayhew, Eddie Clark, Melville and Stetson, Genaro and Bailey, Albert Shean, Charles Warren, John and Eva Fay, Wilton Brothers and dozens of others. Mr. Keeney was taken completely by surprise, but joined in the festivities with a will. The funmaking lasted until the early morning hours, and the occasion was the red-letter event of the season.

DANCERS TROUBLE HAMMERSTEIN.

La Belle Dziria, the Hungarian barefoot dancer lately imported by the energetic Hammerstein, is very much worried over the fact that her favorite dance, "La Matchiche," is to be curtailed this week at the Victoria. This dance is in the form of a duet, and includes an assistant, and it was her ambition to perform it exactly as she did it in Paris. The critical impresario has insisted on its being toned down, and the supposition of such modification will remain with the audience. The music is the same as that used by Domino Rouge and Lalla Selbini, and at Dziria's request will not be played by Mlle. Selbini during her engagement. This edict is hardly pleasing to the bathing beauty, the Victoria attaches are growing anxious.

JERSEY CITY WILL BE STUNNED.

When the Keith-Proctor Theatre in Jersey City is opened in the Fall the Jerseymen will receive a pleasant shock, from which it will take them several weeks to recover. When the Bijou Theatre was built and opened by Colonel Holmes a few years ago the inhabitants of the city across the Hudson swelled with pride, for it was a pretty playhouse and the most modern thing in its line that the town had ever seen. When it was bought by B. F. Keith a few weeks ago Mr. Albee took a look at it and decided that a few improvements would be necessary before the Keith name could be properly placed above the door. Mr. Albee gave a few orders, and now there is nothing left of the old house but the back and side walls. When Mr. Albee's plans, executed by Albert E. Westover, the Keith architect of Philadelphia, are completed the house will be so new that no one will ever recognize it. The interior is being entirely rebuilt and will be decorated on the Keith plan; that means plenty of white paint with artistic trimmings and fine frescoes. A new front that will attract attention and complete new furnishings will make the theatre a thing of beauty and a joy to the Jerseyites, who have hitherto had to come to New York when they wanted to see the real thing in vaudeville. They will be able to see good, clean entertainments and will be able to get to bed an hour or two earlier than before, and in addition to these advantages will save enough on carfare and ferriage to buy a box of candy in the store where everything is sold at twenty cents a pound. In making the improvements Mr. Albee has not neglected the performers. The dressing-room capacity will be doubled and the rooms will be very large and comfortable. Special provision will be made for the housing of animal acts, and there will be a large tank in the cellar for trainers who desire to wash their pets. It is estimated that the reconstruction of the house will cost about $75,000.

DEAN EDSALL IN A NEW ACT.

Dean Edsall presented a new act, entitled A Wild Rose, during her engagement at Keith's last week, where she was appearing in one of her older sketches. This latter effort is one of her own, and tells the story of a man about town who marries a pretty little maid from the country, whom he aptly styles his "Wild Rose." After three years of married life her quiet country ways rather annoy him, and when an old college chum of his comes to town he rather upbraids her and expresses a desire to see her in a costume and with manners more like a "woman of the world." As she goes to make the change the husband's friend arrives, and during their conversation he repeats the wish that his wife would become more like women friends of his who were decidedly worldly-wise. She overhears their conversation and decides to teach him a lesson by acting his ideal woman to the furthest limits. It proves successful, and the husband is completely won back to his old ideas. This is one of Miss Edsall's best efforts and gives decided scope for her versatility. She is capably supported by Arthur Forbes and George Alexander. The stage setting was by far the most elaborate and homelike that has appeared at the Union Square for some time.

RICHARD PITMAN. EUGENE SANGER.

The above portraits are those of Eugene Sanger and Richard Pitman, the two members of the firm of Sanger and Pitman, who are very busy these days preparing sketches and acts for the leading vaudeville theatres. Although the firm is but two months old, the announcement of their plans have met with such quick response from all interested in bettering the vaudeville situation that aside from their own productions they are already at work on other acts for three other people. This, combined with their vaudeville sketch bureau, keeps them very busy, and almost any night can they be found until late employed on finishing up their day's work. The first of their own productions is Edward McWade's story of circus life entitled The Big Show. It is a great novelty, showing as it does actual life with a one-horse circus playing the small country towns. The set is the practice tent of the circus, showing the performers getting ready for the afternoon performance, with all the freaks making up to fool the countrymen, the acrobats practicing, the bearded lady, Bosco, the clown, and lastly the queen of the bareback riders. All through the sketch is an interesting story of circus life, with its vicissitudes and its joys. The comedy side, of course, predominates, but there is just enough of the other side to make the little play interesting. Mr. McWade has done some of his best work on this play, and it should prove even a bigger hit than his well-known act, Change Your Act. Immediately on launching this attraction they will at once commence rehearsals of their next sketch entitled Drumhead Court-martial. So for the next few months they are bound to be very busy.

VOGEL'S MINSTRELS OPEN.

John W. Vogel's Big City Minstrels opened their ninth season July 30 at Lorain, Ohio, to a packed house that had been sold out two weeks ahead of the opening date.

Manager Vogel has augmented his company this season to nearly sixty-five persons, with many new feature numbers and some new comedians, retaining, however, his former end men. The first part this season is entitled The Crystal Palace, and consists of an entire stage setting of dazzling beads hung in portière fashion, with miniature electric lamps twinkling among them. This set was built in this country, though the material was imported from Austria by Messrs. Siegman and Weil, of New York and Vienna. The electrical effects were designed and made by the famous German firm of Siemans and Halske, of Berlin, especially for Mr. Vogel, and are pronounced by that firm to be the most expensive and beautiful ever sent out of their house.

The ovation given on the rise of the first curtain was the greatest ever given any attraction in Lorain, and the audience represented the elite of the city, besides having the Mayor and the Board of Aldermen present.

Manager Vogel will follow out his regular route, working through the Middle Western States as far as Michigan, then back to the Eastern country, playing in all probability New York city for his Xmas and New Year's weeks.

ROSE DE HAVEN IN NEW ACT.

This act is also one of the "creations" of Mrs. George W. De Haven, and, as in all its predecessors, it is noted principally for its costuming and general stage setting. The costumes and light effects are most effective and blend perfectly in their color scheme. The dancing and singing are well done, and Rose De Haven in a boy's attire made a decidedly good impression.

ACTOR VETERANS ELECT OFFICERS.

The Actors' Circle of Civil War Veterans, made up of theatrical people who served in the Union and Confederate armies, held its annual meeting and election of officers on Sunday last. The following were chosen to direct the association for the ensuing year: Officer of the Day, Daniel A. Kelly; Officer of the Guard, Major John E. Burk; Orderly Sergeant, John P. Hill; Quartermaster, John H. Curtin; Sergeant of the Guard, William Henderson. The next meeting of the society will be held at the rooms of the White Rats on Aug. 12, at noon. Any man in the theatrical business who wore either a blue or gray uniform during the Civil War is eligible to membership when properly proposed, and those who wish information on the matter may obtain it from John P. Hill, 42 Johnson Street, Brooklyn. The Circle was organized Sept. 25, 1905, and includes the following members: Frank Bell, John E. Burk, Edwin T. Bull, Henry J. Bulnard, Burt G. Clark, James K. Collins, George Conway, Billy Carter, James H. Curtin, Frank Campbell, Hugh Eagan, William J. Fleming, Neil Grey, Fred Hardy, John P. Hill, Fred Hooker, Theodore Hamilton, John E. Ince, Phil Irving, Daniel A. Kelly, George H. Maxwell, William Henderson, William F. Maher, Henry W. Mitchell, Arthur C. Moreland, George Mitchell, George O. Morris, William Mann, Marcus Mortarity, Robert McWade, Milton Nobles, John Quigley, Harry Stone, J. Al. Sawtelle, Bart W. Wallace.

THE FLEAS WERE NOT APPRECIATED.

In France the idea of training fleas has been revived with great success, and at all of the beach resorts there are "professors" who put their little pets through their performances several times a day, to the great delight of those who have a fancy for the unusual. Not long ago one of these "professors" settled himself for the Summer at a watering place and took lodgings in an old house in a little side street. His educated fleas had not neglected any opportunities, for they were not only good performers, but excellent arithmeticians and multiplied so rapidly that their owner was in despair. The younger generation not having been trained, wandered from the room of the "professor" and visited some of the other boarders, who were made exceedingly angry and uncomfortable. One boarder, goaded to a frenzy, procured a little powder gun and some ammunition, and one day while the "professor" was out, entered his room and had some rare sport in the exterminating line. Educated and ignorant fleas were treated alike, and when the "professor" returned and found that his "show" had been destroyed he pulled a real gun and shot the flea hunter in the head. The "professor" is now in jail, and the man behind the powder gun is in the hospital. The fleas that escaped are giving free exhibitions, but the public does not seem to show the same appreciation of their work as when they were handled by their owner.

THE ONLY FEMALE "BARKER."

In the person of Florence Antoine, Luna Park is said to have the only female "barker" in this country. Miss Antoine stands at the "commutation booth" near the entrance and encourages those who wish to take in all of the attractions at a cheap rate to purchase books of tickets. She has a persuasive manner, and many who stop to listen remain to buy, as she paints word-pictures of the wonders to be seen inside that are convincing even to the most skeptical. Miss Antoine is daughter of Thomas Antoine, who was known as "Tom the Talker," on account of his remarkable "gift of gab." He was a "barker," and it was while he and his wife were traveling with a circus that Florence was born. Her early training consisted of listening to her father's orations, and she could not help learning the gentle art of "barking" from babyhood. "Talking Tom" left his wife and daughter amply provided for, but the young woman is fond of her calling and finds recreation instead of work in playing upon the susceptibilities of the open-mouthed visitor to Coney Island, who is always willing to listen to a "spiel," especially when it is cleverly delivered by so attractive a "barker" as Miss Antoine.

STEGER "DISCOVERED."

Julius Steger in a recent interview expressed himself as being delighted with his experience in vaudeville. He was a trifle timid about going into it, but his work has been so well received that he will stick to it for at least one season. A peculiar thing in connection with Mr. Steger's appearance in vaudeville is that he managed to attract and hold the attention of a manager who intends to put him out as a star. Mr. Steger has been playing before New York audiences for many years, but it was not until the vaudeville limelight showed his talent in a distinct way that a manager could see in him possibilities of a successful star. Martin Beck is the man who has "discovered" Steger, and it is his intention to provide him with pieces somewhat similar to those used by the late J. K. Emmett, who has had no successor in his particular line of work, although many imitators have met with more or less approval. Whether his starring venture will turn our well or not, Mr. Steger will at least be able to play the part of a German without struggling with a dialect that will put one's teeth on edge.

THE WHITE MAHATMA AGAIN.

At the New York Roof this week Samri S. Baldwin, the White Mahatma and father of all esoteric practices, will give an exhibition explanatory of the modus operandi of what we understand as "thaumaturgy." It is understood that this explanation will involve the doing of all the "tricks" done by the Fays, and an explanation or exposé of just how they are able to humbug an audience. As the Fays are to be at the Victoria soon the event has an added significance, and will place the latter in a rather peculiar predicament.

BRADY SELLS BRIGHTON INTEREST.

William A. Brady has disposed of his half interest in the Brighton Beach Development Company for $100,000. Both the Pennsylvania and Brooklyn Rapid Transit companies were rumored as the purchasers, but could not be verified. Both railroads own adjacent property. The Development Company was an outgrowth of the Brighton Beach Improvement Company, in which Mr. Brady became interested some fourteen months back. The earlier company was a stock company, and it was absorbed in March by the Development Company, Mr. Brady and his partner, Orlando Harriman, sharing alike.

EDITH HELENA RETURNS.

Edith Helena, the American singer, returned to New York on July 26 on the *Baltic*, after an absence of eighteen months in Europe. Miss Helena went to Europe to appear in vaudeville, but on several occasions sang with success in grand opera, her most notable appearances being in La Traviata, in Bucharest, Roumania, and in the same opera at the Royal Opera House in Brussels. Miss Helena opened her American tour yesterday at Electric Park, Baltimore, and will start in a few days for San Francisco, where she will open Aug. 13.

MLLE. DAZIE TO HEAD MANHATTAN BALLET.

Oscar Hammerstein has selected as premier danseuse for the new Manhattan Opera forces Le Domino Rouge (La Belle Dazie). The latter's managers, Messrs. Leuscher and Werba, had already booked a solid season in Europe, but they have been postponed a year with the exception of the engagement contracted for at the Palace Theatre, London, Aug. 20. She sails Aug. 4, but will return in time to commence rehearsals in October.

VAUDEVILLE. | VAUDEVILLE.

B. F. KEITH'S THEATRES and VAUDEVILLE BOOKING CIRCUIT

Keith's Theatre	Boston, Mass.	Bijou Theatre	Altoona, Pa.
Keith's Bijou Theatre	Boston, Mass.	Star's Theatre	Buffalo, N. Y.
Keith's Theatre	Providence, R. I.	Star's Theatre	Toronto, Ont.
Keith's Theatre	Portland, Me.	Cook Opera House	Rochester, N. Y.
Keith's New Theatre	Philadelphia, Pa.	Temple Theatre	Detroit, Mich.
Keith's Empire Theatre	Cleveland, O.	B. F. Poli's Theatre	Worcester, Mass.
Keith's Theatre	Columbus, O.	B. F. Poli's Theatre	Springfield, Mass.
Keith's New Theatre	Portland, Me.	B. F. Poli's Theatre	Hartford, Conn.
Keith's New Theatre	Manchester, N. H.	B. F. Poli's Theatre	New Haven, Conn.
Keith's New Theatre	Lowell, Mass.	B. F. Poli's Theatre	Bridgeport, Conn.
Keith's Royal Princess Theatre	London, England.	B. F. Poli's Theatre	Waterbury, Conn.
Keith & Proctor's Union Sq. Theatre	New York City.	B. F. Poli's Theatre	Wilkesbarre, Pa.
Keith & Proctor's 23d St. Theatre	New York City.	B. F. Poli's Theatre	Scranton, Pa.
Keith & Proctor's 5th Ave. Theatre	New York City.	Colonial Theatre	Lawrence, Mass.
Keith & Proctor's 125th St. Theatre	New York City.	Empire Theatre	Paterson, N. J.
Keith & Proctor's Theatre	Jersey City, N. J.	Empire Theatre	Hoboken, N. J.
P. F. Proctor's Theatre	Newark, N. J.	Valentine Theatre	Toledo, O.
P. F. Proctor's Theatre	Troy, N. Y.	Trent Theatre	Trenton, N. J.
P. F. Proctor's Theatre	Albany, N. Y.	Bennett's Theatre	London, Can.
Harry Davis' Grand Opera House	Pittsburgh, Pa.	Bennett's Theatre	Ottawa, Can.
Chase's Theatre	Washington, D. C.	Bennett's Theatre	Montreal, Can.
Keenan's Maryland Theatre	Baltimore, Md.	Bennett's Theatre	Hamilton, Can.
Grand Theatre	Syracuse, N. Y.	Henderson's Music Hall	Coney Island.
		Celeron Theatre	Jamestown, N. Y.

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VAUDEVILLE. | VAUDEVILLE.

HENNINGS, LEWIS & HENNINGS

May 21, Island Park, Boston.	Oct. 22, Hopkins', Memphis.	Feb. 4, Empire, Lowell.
May 28, Central Park, Allentown.	Oct. 29, Travel.	Feb. 11, Empire, Holyoke.
June 4, East End Park, E. Liverpool.	Nov. 5, Orpheum, St. Paul.	Feb. 18, Keith's, Philadelphia.
June 11, Mozart Lake, Canton, O.	Nov. 12, Orpheum, Minneapolis.	Feb. 25, Bijou, Altoona.
June 17, Avon Park, Youngstown, O.	Nov. 19, Orpheum, Omaha.	Mar. 4, G. O. H., Wheeling.
Six weeks last of K. Circuit.	Nov. 26, Orpheum, Kansas City.	Mar. 11, G. O. H., Pittsburg.
Aug. 6, Cedar Point, Sandusky, O.	Dec. 3, Travel.	Mar. 18, Keith's, Cleveland.
Aug. 13, Cedar Park, Johnstown.	Dec. 10, Keith's, New York.	Mar. 24, Temple, Detroit.
Aug. 20, Ramona Park, Grand Rapids.	Dec. 17, Keith's, Providence.	Apr. 1, Cook's, Rochester.
Aug. 27, Majestic, Chicago.	Dec. 24, Savoy, Fall River.	Apr. 8, Shea's, Buffalo.
Sept. 3, Riverside, Chicago.	Dec. 31, Colonial, Lawrence.	Apr. 15, Shea's, Toronto.
Sept. 10, Columbia, St. Louis.	Jan. 7, Park, Worcester.	Apr. 22, G. O. H., Syracuse.
Sept. 17, Olympic, Chicago.	Jan. 14, Keith's, Portland.	Apr. 29, Maryland, Baltimore.
Oct. 1 & 2, G. O. H., Indianapolis.	Jan. 21, Keith's, Manchester.	May 6, Chase's, Washington.
Oct. 8, Columbia, Cincinnati.	Jan. 28, Keith's, Boston.	May 13, Keith's, Jersey City.
Oct. 15, Buckley, Louisville.		

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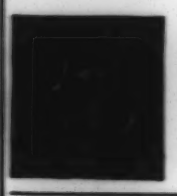

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Two guy kids and the guy kids' mother
Went with father and a table together.
Into Vaudeville they took a header,
And made so many hits
You couldn't beat their batting average.
—HENRY CLAY GRANT, Author.

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ELTINGE

Lucerne and Geneva - - - - July

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CHAS. (Two) ALICE

SHRODES

CAMPING.

CLARICE VANCE CORRECTS AN ERROR.

Clarice Vance, the "Southern Singer," has asked for a correction of the statement, recently published, that she will open her season in the musical comedy known as The Circus Queen. The report is erroneous, Clarice Vance's name having been accidentally substituted for that of Beatrice Vance. The former will open her season in vaudeville at the Brighton Beach Music Hall on Aug. 6 of this year, closing on May 20, 1907, after which she intends sailing for London to open at the Palace Music Hall on June 3 following.

VAUDEVILLE JOTTINGS.

Howard Truesdell was elected a member of the Comedy Club on July 19, the last regular meeting. Mr. Truesdell and his wife will try out a new sketch by Louis Weslyn, entitled An Unwelcome Guest, on Aug. 1, and will be assisted by Robert Gemp. They open their preliminary season at Bayonne, N. J., Aug. 13 in their old sketch, Aunt Louisa's Advice, with Brighton Beach to follow.

Charles Seeters, a vaudeville actor, fifty-six years old, known under the stage name of Albert Christal, died July 23, at Omaha, Neb., while filling an engagement there.

Jacob and Max Rosenzweig, George Feldton, and Max Hildebrandt, members of an acrobatic troupe which gives performances in the streets, were fined $2 each in the Jefferson Market Police Court recently on the charge of disorderly conduct in collecting a crowd and refusing to move when told to do so. Hildebrandt showed a license, but the magistrate said the license did not mean that any one could use the open street for a stage.

George Lippert, sixty-two years old, whose two hearts, three perfectly formed legs and sixteen toes made him one of the wonders of P. T. Barnum's shows, died of tuberculosis in Salem, Ore., July 24. He had not been well for the last seven years and was practically homeless, depending on the bounty of Mrs. Mary Rigs, a florist of that city.

The City Government at Monroe, La., starts this week the first street railway owned and operated under municipal ownership in the United States. The city also will open the Riverside Summer Theatre, situated on the banks of the Ouachita River, in the City Park grounds, with the Renfrow Stock co. for a week's engagement in repertoire, to be followed with vaudeville acts. Sugar's Theatre is being overhauled and put in first-class condition, to be opened early in September by the lessees, Erlich Brothers and Coleman. The operation of the electric railway will redound greatly to the patrons of the theatre during the coming season.

Nat S. Jerome, "our Yiddish friend," has signed for next season with Fred Irwin.

Dick and Alice McAvoy have been spending the Summer months at Toronto, and have signed with The Peddler co., to open early in August.

The first section of the Barnum and Bailey Circus train was partly wrecked on the Intercolonial Railway tracks, about ten miles from Halifax, on July 23. No one was injured. Two cars were smashed, and the wreckage held up the other sections until daylight.

Una Clayton, who is appearing with her own co. in vaudeville, has just completed a successful tour of the Kohl and Castle circuit, and is now in New York, under the direction of Myers and Keller, who have already secured her excellent time for the coming season.

J. A. Murphy and Eloise Willard have finished their Summer tour and will soon resume their Fall season. It has not been all business and no pleasure for these popular artists this Summer, for while playing the coast towns they were also touring with Mr. and Mrs. John T. Fay in the latter's magnificent big White steamer, spending two weeks in eluding the constables about Asbury Park and Pleasure Bay. They have in contemplation a trip to Boston soon, also in the Fays' car.

Louise Dacre has contracted with Kohl and Castle's Orpheum circuit, beginning the middle of September, appearing in a new act featuring her song "The Candy Boy." Miss Dacre will be assisted by a boy dressed as a candy butcher, who distributes candy among the audience while her song is being sung.

Harry Corson Clarke has booked his vaudeville tour with Margaret Dale Owen solid for the coming season, beginning Aug. 27.

Zena Keife has been engaged for the role of Cissy Dever in The Silver King at Keith's Stock co., Providence. She will return to vaudeville as a feature on the Keith and Poli circuits for a period of thirty-five weeks. This is her second season over the circuit, doing two shows a day, and featuring a Western character make-up taken from the title page of "Cheyenne," in her song of that name.

Harry Botter and co. have finished their Western park time and will play Pastor's Theatre this week. Their present act, A Matrimonial Blizzard, has proved such a big hit that they have postponed indefinitely the production of their new act.

Mildred and Rouclere will feature the sensation illusion The Flight of Princess Iris on their coming tour, but will likewise present many other novelties and headliners of vaudeville that will place this attraction in a high place among cos. of its class. The bookings are confined to the leading high priced theatres.

Ida Crispi is to appear for three weeks in vaudeville, and her new offering will introduce a novel eccentric dance of her own conception. She will also have several new ditties to use exclusively, after which she will commence rehearsals with the Charles B. Dillingham forces.

Julian Eltinge has signed a contract with the Loie Fuller management to appear abroad in an all-star traveling vaudeville combination, which will be seen throughout Italy and Lucerne. Late in August he is booked as the headline attraction at Le Marigny Theatre, in Paris.

Carleton Macy and Maude Hall seem to have captured another success in their Magpie and the Jay, which they tried out at Proctor's Theatre in Newark with complete success. They are filling their route up for the coming season in amazingly short order, and will again be seen in many of the larger cities where they made themselves so popular last year.

Marror and Schellberg, who appeared at Keith and Proctor's Union Square Theatre last week, are newcomers in the East, and from first impressions will no doubt be asked to make a prolonged stay here. There are some capital character songs by the male member of the team, and his partner carries off the character of a soubrette with a great deal of energy and vivaciousness.

The East End of Toronto will in all probability be devoted to an amusement enterprise laid along the lines of New York's Coney Island. It is to be backed by many prominent capitalists, including those of the Montreal and Toronto Street Railways.

F. G. Williams, brother of Frank Williams, manager of the Empire Theatre, has been appointed manager of Electric Park, at Kinderhook Lake. Mr. Williams succeeds A. H. Feroe, who is to go into business at Pottsville, Pa. Although he has only been in Albany a short time Mr. Williams has made many friends, and the park management feels that it has found in him a competent manager.

Ned Wayburn's Rain-Dears have been booked by H. B. Marinelli for a European tour, that will probably begin at the end of next season.

The Al. G. Field Greater Minstrels will leave Columbus, O., on Aug. 8 to make their twenty-second tour of the entire country. The popularity of the manager of this organization is a sufficient guarantee that the performance will be A1, and the names of the performers clinches the matter. Press Eldridge, the highest salaried minstrel on the stage, has been engaged, and Doc Quigley will be among the end men. Harry Van Fossan, the comedian mimic and dancer, makes his first appearance with this company, and Harry Shunk, the comedian-vocalist, comes back to the Field forces from Dumont's Philadelphia minstrel house. The aggregation is the largest and most magnificently equipped ever taken out by Field in his long career.

William Morris will be active next season as a manager as well as a booking agent. It is probable that he will conduct the Providence Opera House, the Belasco Theatre in Pittsburgh and the Hyperion in New Haven as vaudeville houses next season.

David Robinson, who has been manager of the Alhambra since it was opened, will go to Boston this week to take up his new duties as resident manager of the Orpheum, formerly the Empire, which will be under the direction of Percy Williams for the next five years. Mr. Robinson is wearing a handsome signet ring, the gift of the Alhambra employees, who are sorry to see him go, but rejoice in his promotion.

Marie Dressler is booking a long season in vaudeville, but it is said that Joe Weber will take steps to compel her to fulfill the unexpired year of her contract with him. It is likely that interesting legal complications will occur before the matter is straightened out.

Mark Luescher has a big vaudeville scheme on hand, that includes the formation of a stock company with a large capital. Theatres will be secured in ten of the principal cities of the United States, in which the biggest kind of bills will be given at popular prices. It is said that the energetic Mr. Luescher is having no difficulty in securing subscribers for large blocks of stock in his new enterprise.

F. Carlon Ackert writes that his company of vaudevillains is meeting with success in Ohio and Indiana under canvas. The company will go South in October.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Majestic this week: Ruth White, Junie McCree, Sam Watson, Lillian Afel and Francis Byrne, Al. Weston, Three Leightons, Byron and Langdon, and the Rudd Brothers.——Olympic: William Rock, Grace McArty and co., Stein-Eretto Family, Rialto Comedy Four, Foster and Foster, Martini and Maximillian, John A. West, Cameron and Flanagan, Juggling Neels, Edwards and Glenwood, and Maud Delmar.——Sans Souci: Venola's Banda Roma, fireworks, etc.——White City: Hippodrome, the Kilties' Band (Albert Cook, conductor), and a choir of twenty voices. In the vaudeville bill are Hitchcock and West, Olney and Cunningham, Williams and Mayer, Fry Trio, Rector and Major, and Peter J. Smith.——Riverview: Schildkraut's Band, Pain's Pompeii fireworks.——Chutes: Bernard Elter, Sig. Cervone, Electric Theatre, fireworks.——Ravinia Park: Damrosch Orchestra.——Coliseum Garden: Ellery Band.——Items: Hagenbeck's Circus closed its two weeks' engagement in Chicago July 29. Big business and a fine entertainment, something different from the usual.—Ferullo, director of Ellery Band, gives an ideal Summer programme at the Coliseum, light enough to be pleasing and heavy enough to be good.
OTIS COLBURN.

BOSTON, MASS.—Harry Davenport is the topliner at Keith's this week, dividing honors with the Fadettes, and the other features are Jordan and Harvey, Sadi Alfarabi, Stinson and Merton, Chalk Saunders, George B. Reno and co., Rappo Sisters, Flo. Adler, Jean Ardelle and co., Gates and Nelson, Henry and Francis, Marich and Deane, and Myers and Rosa.——At Austin and Stone's the engagements are Rodger and Wells, Nolan and Holmes, the Duntons, Searle and Deaving, and the Gaston Sisters.——In the olio at the Palace the cards are Brooks and Jeanette, Charles Farrell, Freeman and Watson, and the Holman Brothers.——At the Medford Boulevard Hallen and Fuller are the topliners, with Ten Brooke, Lambert and co., Carleton and Terre, and Fredericks and Don.——At Norumbega Park the chief acts are the Dixie Serenaders, Burke's Musical Dogs, Jackson and Bean, and Rae and Benedetto.——At Lexington Park the J. W. Gorman Vaudeville Stars include the Macarte Sisters, Gracie Emmett and co., the Simmons, and Rowley and Nelson.——The open air bill at Paragon Park offers Will Hill, La Belle Blanche, and the Delmarego.——At Wonderland this week the chief honors are won by Sadie Knowlton, Frank and Bob, and Frederick A. Bennett.——Floyd C. Thompson, business-manager of Wonderland, had a narrow escape from death last week. He wanted to make a balloon ascension, and did it, but the parachute came very near landing in front of an express train on the Lynn marshes.——The Howard Athenaeum will reopen for its regular season Aug. 20. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre, week July 30: Walter Jones and Mabel Hite, Williams and Walker Glee Club, Al. Coleman, Belbini and Grovini, John D. Gilbert, Merri Osborne, Doherty's poodles, E. R. Philips and co., Four Bards, Paul Frederick, Herr Saona, and Three Madcaps. Patronage capacity nightly, this being the only first-class theatre open in the city.——Bijou: Stock burlesque co., with Sam Berger a big feature. Meekin and Jordan, Tom Thorpe, Reilly and Morgan, the Fronerts, and Edna Davenport are in the olio.——Lyceum: Stock co. in two burlesques and a good olio, including Fanny Everett, John Conley, Cain Sisters, Maryland Tyson, Mabel Emerson, and the Lanelles. The co. is billed this week under the title of Moonbeam Beauties. Business good.——The Trocadero is in the hands of the builders. Additional exits, larger seating capacity and general improvements will make this house the leader in the burlesque field.
S. FERNBERGER.

DETROIT, MICH.—The unusually good business which the Temple Theatre has enjoyed for the past month continues. For week July 22-28 Ye Colonial Septette is chief attraction. Carroll Johnson, an old favorite, received an enthusiastic reception, as did Fred Lenox, assisted by Jean Calvert and D. Carter, in On His Uppers. May Evans, a pretty young woman whistler; the Ellis Nowlan comedy acrobats, Clark's performing dogs and ponies, William Alexis and Delia Schall, Schubert Quartette, and the kinetograph complete the programme. Much local interest was centered in the Colonial Septette act, inasmuch as Charles Edwards, Cornetist, was formerly a member of the Temple Theatre orchestra. A. FRANCIS.

BAYONNE, N. J.—Park (F. A. Schiller, mgr.): Business opened fine and the show caught on July 23-28. Those appearing were Billy (Single) Clifford, Carlisle and Baker, Ethel Clifton and co., Paull and Wells, Juliet Winston, Hawthorne and Burke, and moving pictures. To appear 30-4: Clifford and Burke, Ritter and Foster, Gus Suckow, Rose Stevens, Laredo and Blake, Frederick Brothers and Burns, and moving pictures.——Items: The Keith-Proctor house is being entirely rebuilt, and is to open Sept. 6. Nothing but the four walls of the old Bijou were left standing.—The Bon Ton Theatre opens season Aug. 20. The house is being overhauled. WALTER SMITH.

KANSAS CITY, MO.—Forest Park had another big bill week of July 22-28 and played to the usual large crowds. The De Graw Trio and the Three Bounding Gordons gave acrobatic exhibitions on the lawn, while in Old Heidelberg the acts included Rocco Vocco, Westin, Pierce and Roslyn, and Bernice, all of whom pleased immensely.——In the German Village at Electric Park 22-28 the vaudeville bill included Hathaway and Siegel, Mabel Cassady, Hawley and Leslie, and Summers and Winters, all of whom won generous applause from the large crowds in attendance. D. KEEDY CAMPBELL.

BUFFALO, N. Y.—Shea's week July 23: Williams and Walker Glee Club, Hurd, Hugh Stanton and Florence Modena, Geiger and Walters, Herr Saona, Carson and Willard, Swan and Bambard, Hanson and Nelson, and the kinetograph.——Athletic Park: Mr. and Mrs. Neil Litchfield, Jones and Sutton, Fonti Boni Brothers, Madame Louisa Schmitz.——Linn's: Murtha and Hoey, Fannie Watson, B. F. Forbes, Harry Reed.
P. T. O'CONNOR.

PROVIDENCE, R. I.—Forest Casino, Rocky Point (R. A. Harrington, mgr.): The Gilmores, Elliott and Heff, the Nellos, the Williams Trio, Claude and Fannie Usher, Four Shannons, Caspar and Clarke, the Marguards, John Waller and Alice McGill, Mildred Kenfield, Madame Flower, and the Vidette Ladies' Orchestra July 23-28. Good bill and business.
HOWARD C. RIPLEY.

DAYTON, O.—Fairview Park Casino (Elmer Redelle, mgr.): Wayne La Mar, Great Eldridge, Sallie Randall, Eva Westcotte and co., Whistling Tom Browne, Herbert and Vance, and kinetograph July 22-28. Excellent throughout; fine business. Millard Brothers, Tom Moore, Charles Harris, Dunbar Caprice Paradox, Lillian Ashley and kinetograph 30-4.
LUCIEN A. SOWARD.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Week July 30-4: Girard and Gardner, Rosaire and Doreto, Steely, Doty and Coe, Four Rianos, Charles Littlefield, Laura Millard, Leroy and Woodford, Blanche Everett, Curtis and Adams, Barr and Evans, Cook and Sylvia, and James F. La Rex.
ALBERT S. L. HEWES.

SYRACUSE, N. Y.—Valley (N. C. Mirick, mgr.): Stein-Erretto Family, Zarrow Trio, Garden and Somers, Henry and Francis, Ritter and Foster July 16-21. Billy Gaston and College Chums, Herbert Brooks, Kurtis and Busse's dogs, Mario and Aldo, and the Holdsworths 23-28. Business good.
E. A. BRIDGMAN.

(Continued on page 19.)

MUSIC PUBLISHERS.

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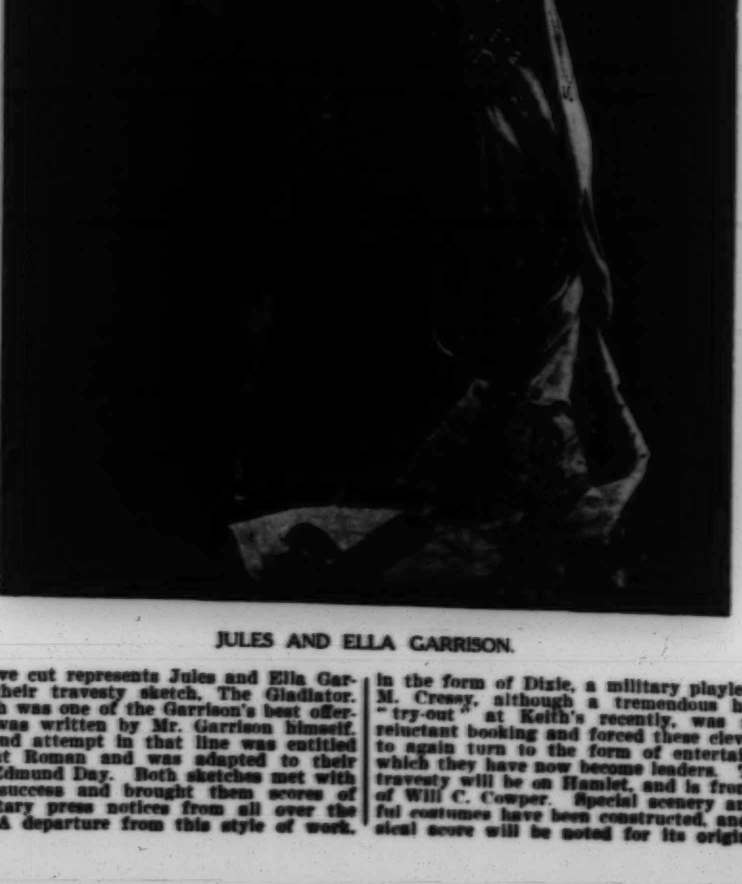

JULES AND ELLA GARRISON.

The above cut represents Jules and Ella Garrison in their travesty sketch, The Gladiator. This sketch was one of the Garrison's best offerings and was written by Mr. Garrison himself. Their second attempt in that line was entitled An Ancient Roman and was adapted to their needs by Edmund Day. Both sketches met with universal success and brought them scores of complimentary press notices from all over the country. A departure from this style of work, in the form of Dixie, a military playlet by Will M. Cressy, although a tremendous hit at its "try-out" at Keith's recently, was met with reluctant booking and forced these clever artists to again turn to the form of entertainment in which they have now become leaders. Their new travesty will be on Hamlet, and is from the pen of Will C. Cowper. Special scenery and beautiful costumes have been constructed, and the musical score will be noted for its originality.

DOWN IN MUSIC ROW.

Zena Keife, the attractive little juvenile performer, is singing the Remick song, "Cheyenne." Other Remick announcements are as follows: Holcombe, Curtis and company will soon add to their repertoire "Won't You Come Over to My House?" Emma O'Neil is featuring "When the Mocking Birds Are Singing in the Wildwood" and "Alice, Where Art Thou Going?" and the last named song has been added to the repertoire of Irene Lee and her "Candy Kids."

The music of Happyland and The Student King will be published by Joseph W. Stern and Company. This firm also announces that the Sisters Meredith have selected the novel Indian song "Ontario" for their American engagement, and Ned Nye, who is booked over the Jake Wells circuit, has been supplied with three numbers by the professional managers of Sterns', "Waltz Me, Bill," "Milo," and "Let Me Write What I Never Dared to Tell."

A number of attractions now rehearsing in the city have selected Haviland songs, among them York and Adams in Bankers and Brokers, who will use the new sextette song, "Take a Little Ride with Me."

"On the Shady Side," Clifton Crawford's song hit, which has been popular on the New York Roof, has now been released for productions and specialty artists.

Silvio Hein is writing the music for Marie Cahill's new production, Marrying Mary.

The West Minstrels, who are rehearsing at present and are shortly to open their season at Benton Harbor, Mich., are using several publications of the New York Music Publishing House, including "Since Nellie Went Away," "Dear Old Dixie," and "I Love You for Yourself Alone."

Francis, Day and Hunter report that their song hit, "I Love a Lassie," is being used by Josephine Sabel, Thatcher and Ernest. Brooks and Vetter are singing "Never Work Upon a Monday" and "The Next Horse I'll Ride On." May Belmonte, at Rye Beach, is singing "Oh, Eliza, Save a Little for Me." Lulu Keegan, at Bergen Beach, is singing "All Right in the Summer Time," "Waiting at the Church," and "Lunnon's Beautiful." The Americus Comedy Four, this week in Toledo, are making a hit with "Waiting at the Church." Maggie Cline is singing "Bridget."

Francis, Day and Hunter announce a new publication, "My Fair Kentucky Rose," music by Al. Piantodosi, words by Billy Clark.

"Hello, Peaches" is the leading song hit of the Willis Woodward company at the present time.

Helf and Hager are just out with "Ain't You Coming Back to Old New Hampshire, Mollie?" and "Susan, Kiss Me Good and Hard." This firm also reports that Lew Dockstader has made a sensational hit with "The Bee that Gets the Honey Doesn't Hang Around the Hive." Mr. Helf is the composer of all these songs.

A new publishing house, just starting in business at 43 West Twenty-eighth Street, is the Harry Armstrong Music Company. Mr. Armstrong is the composer of "Sweet Adeline" and "Can't You See I'm Lonely?" The firm has just issued two new song hits, "What's the Use of Loving if You Can't Love All the Time?" and "Maryland, My Maryland," both of which are expected to win their way to the front and to still further increase the fame of this talented young composer.

The game of baseball Tuesday, the 31st, at American League Park, between the Morris-Harris Music Publishing Company's team and the celebrated George M. Cohan world beaters had Music Row in a great state of excitement, as the same teams met last season in two games at Chicago and broke even. The Mirror goes to press too early to give the results, but it is entirely safe to say that it was a noteworthy score. The music boys were prepared to make base hits as readily as they make song hits and to run the bases as easily as they can run the scale. They expected to have James J. Corbett play "basso profundo," which we believe is the proper term for second base in this connection, the rest of the team to be composed of some of the most famous hit-scorers in the business. Rival choruses from the George Cohan and Lew Fields shows were expected to occupy the grand stand and give proper instructions to the principals.

Joseph Carl Breil, the composer and arranger, formerly at 30 West Twenty-eighth Street, joined the staff at Francis, Day and Hunter's this week.

The Morris-Harris Music Publishing Company announce the following new bids for popularity: "Never Introduce Your Friend," "Spieling," "Millie," and "I Want to Be an Uncle Sammy Boy." The last named number they confidently expect to be a sensation.

Conn and Fischer state that their hit, "I've Said My Last Farewell, Toot, Toot, Good-bye," is being sung with great success by Emile Subers, with the Primrose Minstrels. Sylvester, Jones, Pringle and Morelle are singing the same song on the New York Roof.

(Continued from page 18.)

CLEVELAND, O.—Keith's Prospect Theatre will have the following bill July 30-4: Arthur Deagon, J. C. Dugan and co., Selma Braatz, Carson and Willard, the Schubert Quartette, and Marshall and Lorraine.——Coliseum: Bill includes Joe, Mira and Buster Keaton, Cornella and Eddie, the Zarrow Trio, Mitchell and Cain, and Al. Carleton.——Star: Will open 4 with Drew and Campbell's own show, The Avenue Girls.
WILLIAM CRANSTON.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Bright and sparkling was the bill July 16-22, containing Mascot's dogs and monkeys, Paul Barnes, and O'Rourke and Burnette Trio. The holdovers were Kelly and Violette, T. Nelson Downs, Hoblis and Prescott, Wilfred Clarke and co.
DON W. CARLTON.

TOLEDO, O.—At the Casino Grace Van Studdiford was the big drawing card week July 22. Others on the bill were Hazel Black, Rogers and McIntosh, Stuart Barnes, Daisy Lawrence, Harry Marlow.——At the Farm Anita Lawrence and the Sunbonnet Girls, the Kinsons, Lelia Taylor, the Tossing Austins, Hall and Earl, Charlie Case. C. M. EDSON.

NEWARK, N. J.—Proctor's Park Place: The Four Fords, Al. Carleton, Anna Chandler, Ed Estus, Carroll and Baker, Al. Phillips, Lottie Briscoe and Harry Ewing Webster, Charles J. Stine and Olive Evans, and Caron and Herbert. Excellent programme and houses. GEORGE S. APPLEGATE.

TAMAQUA, PA.—Manila Grove, Park Theatre (Howard Fritsch, mgr.): The Great Richards, acrobatic contortionist; Murphy and Andrews, comedians; the Elliott Brothers, comedy acrobats, and Mlle. Donna, fire dancer, are pleasing large audiences and doing good business.——Item: The J. C. White Co., of New York, has purchased the Tamaqua and Lansford St. Railway Co. and the Pottsville Traction Co., as well as many other light and power cos. in Schuylkill County. The new lines will be known as the Eastern Penna. Railway Co., and the new co. will boom its new enterprise to the greatest extent. Its object is to make Manila Grove Park one of the finest amusement parks in the country, and no expense will be saved in making it so. The headquarters and all the offices of the new co. will be in Tamaqua.

SPRINGFIELD, O.—Orpheum (Gus Sun, mgr.): The bill for the week July 23-28: Richard Walsh, Becker, Wilkes and co., Frank Bowman, F. Cochran, Melville and Conway, and motion pictures to good patronage. Bill 30-4: Newsboy Quartette, Billy Tann, Ashton and Earl, Camille and Fonna, E. F. Cochran.——Spring Grove Casino (Tom Powell, mgr.): Bill 23-28-29: Foster and Wise Mike, Camille Personi, St. John and Le Fevre, Tom Moore, Jane Courthope and co., and the kinetoscope. Bill pleased and opened to largest audiences. Innes' Band displaced the regular vaudeville for four concerts 23, 24, and satisfied large houses.

JOHNSTOWN, PA.—Luna Park Theatre (Hy. Clark, mgr.): The Ellwood co., Maxwell and Dudley, Harry Baker, and Short and Shorty July 23-29 played to capacity, with a good performance; 27 was amateur night. Thursday, 26, the merchants closed the town and enjoyed the delights of Luna Park.——Island Park (T. J. Flournoy, mgr.) has a free act this week, the Aerien in his aerial act. The Turners will celebrate their fortieth anniversary 26 at Island Park, and a special free act will be Archie Willison, the Modern Hercules. Last week there was a prize waltzing contest which brought a full attendance. Weather fair.

RICHMOND, IND.—Gennett Theatre (Ira Swisher, mgr.): Fay, Colby and Fay, Karl Lambert, Hickey and Nelson, Ernest Rink, Bertie Herron, and Campbell and Brady July 23-28, pleasing good business.——Phillips Theatre (O. G. Murray, mgr.): Al. Leonhardt, Jennings and Renfrow, Harris and Lean, Billy Tann, Clayton Hufford, and Arnold and Gardner. Good business and performance.——Coliseum: Innes' Band 25.——Gennett (Ira Swisher, mgr.): Cutter Stock co. 30-4.

ERIE, PA.—Waldameer Park (Thomas Maloney, mgr.): Howard and Linder, German comedians; Robin, the juggler; Harris, Beauregarde and co., in The Country Judge; Billy Heins, singer, and Richard Brothers, gymnasts, July 22-28. Satisfactory programme to good crowds.——Four Mile Creek (H. T. Foster, mgr.): Three Troubadours; Margaret Grayse, comedienne; Jansen and co., magicians; the Musical Toys, and Harry Deese 22-28 pleased good business.

ALTOONA, PA.—Bijou Theatre (L. R. Cool, mgr.): Opens in September.——Park Theatre (O. C. Hartley, mgr.): Seeback, Devine and Williams, Princess Chinquilla and Ed Newell, Cherry and Bates, Herbert De Veau, and Chester Johnstone are the programme this week and are drawing well.——Item: Genial Manager I. C. Mishler has just returned from a Summer outing, and all is readiness for new season, which we all expect will prove better than ever.

SAGINAW, MICH.—Riverside Park Casino (L. W. Richards, mgr.): The De Laceys, Little Buster Brown, supported by Boyd, Coleman and co.; Lillian Ashley, William Tomkins, Mlle. Vallecita's trained leopards July 15-21. Excellent business and bill. Rice's Dog, Pony and Monkey Circus, Quinlan and Mack, Mayme Remington, Louise Brehany, Massey and Ella Kramer 22-28 opened to very good business. Good bill.

EAST LIVERPOOL, O.—Rock Springs Theatre (P. M. Cooley, mgr.): Rocereto's Orchestra Band July 22 delighted large crowds. Klein and Klein, Mr. and Mrs. Archie Boyer, Chadwick Trio, and the Great Henri French pleased big business 23-29. The Tossing Austins, Rooney and Harding, Harry Edson and dog, Quley, Mackey and Nickerson 30-4.——Item: Manager Ed Moore, of the Ceramic, is busy getting his Canton house renovated for the coming season.

BRUNSWICK, ME.—Merry Meeting Park: J. W. Gorman's Vaudeville Stars July 16-21. Best this season; packed houses. Co. included Marvelous Melville, Donovan and Arnold, the Mozarts, Jackson and Hoon, and Burke's musical dogs. The headliners were Jackson and Hoon and Donovan and Arnold. Burke's moving pictures 22. Excellent to S. R. O. J. W. Gorman's Alabama Troubadours 23-28.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cook, mgr.): An excellent bill, headed by Clayton White and Marie Stuart and including Spissell Brothers and Mack, Bessie Valdare's troupe, Ed Latell, Dixie Serenaders, and Carson Brothers, drew large and well pleased audiences week July 23. Fred Karno's Mumming Birds is the feature act week 30.

LANCASTER, PA.—Woolworth Roof-Garden (Charles M. Howell, mgr.): Chester B. Johnstone, Cora Gray, Dorsch and Russell, Bedine and his dog, the Village Choir, Edward Clark and the Six Widows July 23-28 pleased large audiences. Lavine-Cimaron Trio, Musical Simpsons, Fields and Wooley, Herbert, Reiff Brothers, and Rinaldos 30-4.

ROCKFORD, ILL.—Harlem Park (George C. Sackett, mgr.): Robert De Mont Trio, Anna Franklyn, and Lucille H. Harper July 16-21. Good business.——Bijou (A. J. Shimp, mgr.): Orville Pitcher, Wiley Ferris Trio, Dorothy Rae, Dan and Bessie Kelley, Four Cates, Dora Taylor, and H. B. Pierce 16-21. Good business.

BINGHAMTON, N. Y.—White City (William Kendall, mgr.): Bootblack Quartette, the Great Danielа, Duffy, Sawtelle and Duffy, and The Fat Women July 23-28. Good crowds.——Ross Park (J. P. E. Clark, mgr.): The Dancing Shaws, Richy Craig, the Lawlors, Emerson and Omega, and Seymour and his troupe of trained dogs 23-28. Good attendance.

HARRISBURG, PA.—Paxtang Park (F. Davis, mgr.): Ed B. and Rolla White, Kittie Nice, the Taneans, Joe A. Hardman, and Polk and Polk were the entertainers week of July 23-28. Drew good audiences and pleased. The Taneans made a hit in their novel act. Bill 30-4: Adele Purvis Onri, Buckhart and Berry, Herbert Devean, Harry Tsuda.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Prince and Mildred, May Hoey, Gertie Woods, Corinne Willard, and Lottie Fayette drew well July 23-28.——Eldridge Park (Enoch Little, mgr.): Cummings and Thornton, John P. Rodgers, Robinson and Grant, and Kittie Stevens 23-28. Good business.

LITTLE ROCK, ARK.—Forest Park (C. T. Taylor, mgr.): Ted E. Fox, Alsace and Lorraine, Ahern and Baxter, and Harry Prince July 16-21. Good, to fair business. The Two Franciscos, Hastings and Wilson, Clarence Sisters, and Harry Prince 23-29.

RICHMOND, VA.—Casino (Charles I. McKee, mgr.): Sam Elton and Green and Werner were headliners July 23-28. Rest of bill only fair. Vaudeville 30-4.——Idlewood Park: Free attraction, Apdale's Animal Circus 23-28.

MUSKEGON, MICH.—Lake Michigan Park Theatre (E. R. Reed, mgr.): Belle Gordon, the athletic girl; McKay and Fredericks, Rose and Ellis, Gillihan and Perry, and the kinodrome appeared to advantage in bill of July 22. Business good.

FORT SMITH, ARK.—Lyric (W. B. Russell, mgr.): Mack Wheeler, Stock Sisters, Robert Albright, and the De Forests to good business July 16-21. Frank Voerg, Fanchetti, De Monde and Dinsmore, Beby Fuller, and Ed Bellville 23-28.

LOUISVILLE, KY.—Appearing at the Casino at Fontaine Ferry Park week commencing July 22 are Paul Kleist, Ed La Vine, Jimmy Lucas, Brothers Damm, Le Brun Opera Trio, and new views on the kinodrome. Business good. CHARLES D. CLARKE.

SUPERIOR, WIS.—Bijou (L. O. Whittier, mgr.): Cowels and Alden, Bobby Carroll, Bessie Whittier, Stafford and Stone, and Gladstone Children July 23-28. Business good.

SAN DIEGO, CAL.—Pickwick (Palmer and Fulkerson, lessees and mgrs.): Odell and Whitting, Louis Bates, Abbott and Bryant, Mary Madden, and the English Rosebuds July 16-21. Large business.

HANNIBAL, MO.—Star (J. B. Price, mgr.): Adelaide Marshall, Harry Harvey, Anna and Effie Conley, E. J. Carrier, and starescope July 16-21. Attractions excellent; business good.

GOSHEN, IND.—Irwin (Ammons and Du Bois, mgrs.): The Zimmermans, Earle Sisters, Carrie McDonald, the Great Austins, and motion pictures July 23-28. Business phenomenally large.

LANSING, MICH.—Bijou (D. J. Robson, mgr.): Count De Butz and Brother, McKinnon and Reed, Edward La Zelle, Dorothy Rae, and Claude Humphrey July 23-28. Good bill and business.

ELKHART, IND.—Crystal (J. H. Ammons, mgr.): The Cottons in mental telepathy, Blanche Freeman, and the kinodrome July 23-28.

ASHLAND, PA.—Woodland Park Theatre: Demonio and Belle, Miss Bialta, Goldsmith and Hoppe, the Milliman Trio, and J. Al. Coine July 23-28.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abdullah Troupe—Electric Park, Balto., July 30-4.
Acker and Gilday—Electric Park, Newark, N. J., July 30-4.
Adair and Dahn—Riverside Park, Saginaw, Mich., July 30-4.
Adams and Drew—Pastor's, N. Y., July 30-4.
Addison and Livingston—Godfrey's, Grand Rapids, Mich., July 30-4.
Adler, Flo—Keith's, Boston, July 30-4, Keith's, Phila., 6-11.
Ajax—Luna Park, Cleveland, July 30-4.
Albas, The—Luna Park, Wash., D. C., July 30-4.
Albertus and Millar—Hippodrome, London, Eng., July 2-Aug. 11, Empire Tour, Eng., 13-31.
Alfrabi, Sadi—Keith's, Boston, July 30-4.
Allen, Leon and Bertie—White City, Springfield, Ill., July 30-4.
Allorea, The—Atlantic Garden, N. Y., July 30-4.
Almond, Tom and Edith—Metropolis Roof, N. Y., July 30-4.
Althea Twins—Proctor's, Newark, N. J., July 30-4.
Alva, Alice—Park, Milwaukee, July 23-4.
American Newsboys' Quartette—Orph., Springfield, O., July 30-4, People's, Chgo., 5-18.
American Trumpeters—Forest Park, St. Louis, July 30-4.
Americus Four—Lakeside, Canton, O., July 30-4, Farm, Toledo, 5-11.
Anderson and Goines—Keith's, N. Y., July 30-4.
Apdale's Animals—Indianola Park, Columbus, O., July 30-4.
Apel and Byrne—Maj., Chgo., July 30-4.
Archer and Crocker—Al-Tro Park, Albany, N. Y., July 30-4.
Ardelle, Jeanne—Keith's, Boston, July 30-4.
Arlington Four—Henderson's, Coney Island, July 30-4.
Arlington and Helston—Proctor's, Albany, N. Y., July 30-4.
Ascott, Eddie—Park, Athol, Mass., July 30-4, Proctor's, Newark, N. J., 6-11.
ASHTON, MARGARET—Palace, Leicester, Eng., July 30-4, Empire, Ardwick, Manchester, Eng., 6-11, Palace, Blackpool, Eng., 13-18.
Austins, Tossing—Rocky Springs, E. Liverpool, O., July 30-4.
Avery and Pearl—Star, Aurora, Ill., July 30-4.
Axtell and Dog Heinie—Mannion's Park, St. Louis, July 29-4, Cook's, Evansville, Ind., 6-11.
Bander-Le Velle Trio—Oak Summit, Evansville, Ind., July 30-4.
Bailey and Austin—Grand, Pittsburgh, July 30-4.
Baker Troupe—Paragon Park, Boston, July 16-4.
Baker, Myron—Paragon Park, Boston, July 30-4.
Banks Duo—Sheedy's, Newport, R. I., July 30-4, Ottawa, Can., 6-11.
Bannans, The—Henderson's, Coney Island, July 30-4.
Bard Brothers—Keith's, Phila., July 30-4.
Barlow and Nicholson—Atlantic Garden, N. Y., July 29-4.
Barnards, The—Electric Park, Newark, N. J., July 30-4.
Barnes, Stuart—Temple, Detroit, July 30-4.
Barr and Evans—Grand, Pittsburgh, July 30-4.
Barth Brothers and Walton—Inman's, Coney Island, July 30-4.
Bean and Hamilton—Keith's, N. Y., July 30-4.
Beane, George A.—Maj., Chgo., July 30-4.
Beaumont's Ponies—Al-Tro Park, Albany, N. Y., July 23-4.
Bedini and Arthur—Proctor's, Newark, N. J., July 30-4.
Bell-Prevost Troupe—Henderson's, Coney Island, July 30-4.
Bell's Dogs—Hillside Park, Newark, N. J., July 30-4.
Berger Brothers—Lyric Park, Ft. Smith, Ark., July 30-4.
Berzac's Animal Circus—Luna Park, Cleveland, July 30-4.
Bettina and Brockway—Casino, Luna Park, Pittsburgh, July 30-4.
Beyer, Ben—Valley, Syracuse, N. Y., July 30-4.
Bijou Four—Farm, Toledo, July 30-4.
Bison City Trio—Airdome, Emporia, Kan., July 29-4.
Black Hussars—Coliseum, Cleveland, July 30-4, Temple, Detroit, 6-11.
Black and Leslie—Crystal, Trinidad, Col., July 29-4.
Blackberry Twin Brothers—Maj., Chgo., July 30-4.
Blair and McNulty—Globe, Billings, Mont., July 29-4.
Blaney, H. F.—Paragon Park, Boston, July 9-4.
Botter, Harry—Pastor's, N. Y., July 30-4.
Bootblack Quartette—Tumbling River Park, Pottsville, Pa., July 30-4.
Bottonelys, The—Dream City, Pittsburgh, July 30-4.
Bowers, Walters and Crocker—Ontario Beach, Rochester, N. Y., July 30-4.
Bowery Boys' Quartette—Maj., Chgo., July 30-4.
Boylans, The—Sheedy's, Newport, R. I., July 30-4.
Braatz, Selma—Keith's, Cleveland, July 30-4.
Bremen, John—N. Y. Theatre Roof—indefinite.
Brockman, Mack and Belmont—Pastor's, N. Y., July 30-4.
Brooks, Herbert—Metropolis Roof, N. Y., July 30-4.
Brooks, Jeanne—Oak Summit Park, Evansville, Ind., July 30-4, Forest Park, Kansas City, Mo., 6-11.
Brown, Tom—Spring Grove Park, Springfield, O., July 29-4, Lakeside Park, Akron, O., 6-11.
Bryant and Saville—Tumbling Dam Park, Bridgeton, N. J., July 30-4, Spring Lake, Trenton, N. J., 6-11.
Buch Brothers—Park, Allentown, Pa., July 30-4.
Buckeye State Four—Henderson's, Coney Island, July 30-4.
Buckley, Mr. and Mrs.—Rocky Point, Prov., R. I., July 30-4.
BUCKNER—O's Budavara, Budapest, Aus., 1-31.
Budd Brothers—Maj., Chgo., July 30-4.
Bundy and White—Shermer's Pavilion, W. Phila., Pa., July 30-4.
Burke's Dogs—Norumbega Park, Boston, July 30-4.
Burton and Rankin—Forest Park, St. Louis—indefinite.
Busch Family—Lyric Park, Muskogee, I. T., July 29-4.
Bush and Elliott—Paradise Park, Ft. George, N. Y., July 30-4.
Byrne, Myrtle—Henderson's, Coney Island, July 30-4.
Byron and Blanch—Crystal, Elwood, Ind., July 30-4.
Byron and Langdon—Maj., Chgo., July 30-4.
Cameron and Flanagan—Olympic, Chgo., July 30-4.
Campbell and Johnson—Keith's, N. Y., July 30-4.
Campbells, The—Lake View Park, Terre Haute, Ind., July 29-4.
Caprice, Lynn and Fay—Maj., Chgo., July 30-4.
Carle—Luna Park, Coney Island, July 30-4.
Carleton, Al.—Coliseum, Cleveland, July 30-4.
Carleton, Lenna—Casino, Luna Park, Pittsburgh, July 30-4.
Carlin and Otto—Orph., Los Angeles, July 29-11.
Carlisle and Baker—Henderson's, Coney Island, July 30-4.
Carlos, Charles—Orring Brothers, Mexico, Mex.—indefinite.
Carroll and Baker—Metropolis Roof, N. Y., July 30-4.
Carrollton and Hodges—Lyric, Webb City, Mo., July 30-4, Lyric Park, Muskogee, I. T., 5-11.
Carson Brothers—Sacandaga Park, Gloversville, N. Y., July 30-4.
Carson and Willard—Keith's, Cleveland, July 30-4, Keith's, N. Y., 6-11.
Cecil's Leopards—Al-Tro Park, Albany, N. Y., July 30-4.
Chatham Sisters—Crystal, Frankfort, Ind., July 30-4.
Childers, Grace—Coliseum, Cleveland, July 30-4.
Clifford, Billy—Music Hall, Brighton Beach, July 30-4.
Clifford and Burke—Park, Bayonne, N. J., July 30-4.
Coakley and McBryde—Keith's, Phila., July 30-4.
Colleens, Four—Electric Park, Albany, N. Y., July 30-4.
Collins and Hart—Hammerstein's Roof, N. Y., July 16-4.
Colonial Septette—Shea's, Buffalo, July 30-4.
Columbians, Four—Temple, Detroit, July 30-4.
Connelly and Webb—Island Park, Auburn, N. Y., July 30-4, Valley, Syracuse, N. Y., 6-11.
Conroy, John and Mamie—Lakemont Park, Altoona, Pa., July 30-4.
Cook and Madison—Proctor's 23d St., July 30-4.
Cook and Sylvia—Grand, Pittsburgh, July 30-4.
COOKE AND MISS ROTHERT—Empire, Birmingham, Eng., July 30-4.
Cooper and Robinson—Proctor's Newark, N. J., July 30-4.
Corbett and Forrester—Pastor's, N. Y., July 30-4.
Cornalla and Eddy—Coliseum, Cleveland, July 30-4.
Courthope, Jane—Lakeside Park, Canton, O., July 30-4, Olentangy Park, Columbus, O., 6-11.
Courtney, Maude—Palace, London, Eng., July 30-4, Palace, Hammersmith, London, Eng., 6-11, Palace, London, Eng., 13-18.
Cox, Ray—Metropolis Roof, N. Y., July 30-4.
Craig, Richy—Keith's, N. Y., July 30-4.
Craine, Long and Craine—Hollywood Park, Balto., July 30-4.
Crawford, Major—Luna Park, Coney Island—indefinite.
Cullen, James H.—Moss and Stoll Tour, April 9—Aug. 1.
Curtis and Adams—Grand, Pittsburgh, July 30-4.
Dagwell, Aurie—Shea's, Buffalo, July 30-4.
Daly and O'Brien—Beechwood Park, Maysville, Ky., July 30-4.
Daneses, The—Orph., Webb City, Mo., July 29-4.
Daramdy—Oak Summit Park, Evansville, Ind., July 30-4.
Davenport, Harry—Keith's, Boston, July 30-4, Proctor's, Newark, N. J., 6-11.
Davey and Phillips—Inman's, Coney Island, July 30-4.
Davis and Wilson—Rossmore Garden, Far Rockaway—indefinite.
Dauphin, G. N.—Wonderland, Revere Beach, Mass.—indefinite.
Daytelle, Madge—Casino Ontario Beach, Charlotte, N. Y., July 30-11.
De Coe, Harry—Idora Park, Youngstown, O., July 29-4.
De Faye Sisters—Electric Park, Balto., July 30-4.
De Loras and Brown—Inman's Coney Island, July 30-4.
Deagon, Arthur—Keith's, Cleveland, July 30-4.
Delmar, Maud—Olympic, Chgo., July 30-4.
Delmonio and Belle—Dorney's Park, Allentown, Pa., July 29-4.
Delmore and Carroll—Forest Park, Kansas City, Mo., July 29-4.
Delmore and Darrell—Proctor's 23d St., July 30-4.
Delmore and Oneida—Proctor's 23d St., July 30-4.
Delzaros, The—Paragon Park, Boston, July 30-4.
Deveau, Hubert—Paxtang Park, Harrisburg, Pa., July 30-4.
Dickey, Will—Forest Park, Kansas City, Mo., July 30-4.
Diericks Bros.—Ingersoll Park, Des Moines, Ia., 5-11.
Dill and Ward—Chester Park, Cinti., July 30-4.
Dixie Serenaders—Norumbega Park, Boston, July 30-4.
Dixon and Anger—Keith's, N. Y., July 30-4.
Dixon, Bowers and Dixon—Lakeside Casino, Akron, O., July 29-4, Fairview Park, Dayton, O., 6-11.
Dixon Brothers—Springbrook Casino, S. Bend, Ind., July 30-4.
Doherty's Poodles—Keith's, Phila., July 30-4.
Don, Emma—Hippodrome, Brighton, Eng., July 30-4, Palace, Southampton, Eng., 6-11, Hippodrome, Birmingham, Eng., 13-18.
Dorsch and Russell—Dorney's Park, Allentown, Pa., July 30-4.
Downey, Joe—Gwynn Oak Park, Balto., July 30-4.
Dracula—Unique, San Jose, Cal., July 30-4.
Drew, Dorothy—Alhambra, London, Eng., July 2-Sept. 8.
Dunbars, Flying—White City, Chgo., July 2-4.
Dunn, Arthur—Music Hall, Brighton Beach, July 30-4.
Dunn, Frank—Luna Park, Pittsburgh, July 30-4.
Dupree, Maida—Rye Beach Casino, Rye Beach, N. Y., July 30-4.
Dyleia—Hammerstein's Roof, N. Y., July 30-4.
Earl and Wilson—Robinson Park, Ft. Wayne, Ind., July 30-4.
Earle, Virginia—Proctor's 23d St., N. Y., July 30-4.
Early and Late—Ponce de Leon, Atlanta, Ga., July 30-4.
Eckel and Warner—Eldridge Park, Elmira, N. Y., July 30-4.
Eckert and Berg—Temple, Detroit, July 30-4, Rocky Springs Park, E. Liverpool, O., 5-11.
Edmonds and Healy—Bijou, Green Bay, Wis., July 29-4.
Edouin and Edwards—Moss and Stoll Tour, Eng., April 2-July 31.
Edsal and Forbes—Proctor's, Newark, N. J., July 30-4.
Edwards and Glenwood—Olympic, Chgo., July 30-4.
Elexis and Schall—Shea's, Buffalo, July 30-4.
Ellis-Nowlan Trio—Shea's, Buffalo, July 30-4.
Ellwood—Oakwood Park, Pittsburgh, July 30-4.
Elmo, Pete and Allie—Unique, Santa Cruz, Col., July 30-4.
Eltinge, Julian—Palace, London, Eng., July 2-Aug. 25.
Elton, Sam—New York Theatre Roof, July 30-4.
Emerson and Omega—Glen Haven, Rochester, N. Y., July 30-4.
Emmett, Gracie—Lexington Park, Boston, July 30-4.
Emmett and Kane—Park, Balto., July 30-4.
Empire City Quartette—Music Hall, Brighton Beach, July 30-4.
English Rosebuds—San Bernardino, Cal., July 30-4.
Eroll, Leon—Utahna Park, Ogden, U.—indefinite.
Erville and Frank—Chester Park, Cinti., July 29-4.
Estus, Ed.—Proctor's, Albany, N. Y., July 30-4.
Esmeralda Sisters—Avon Park, Youngstown, O., July 29-3.
Evans, Evan—Oakwood Park, Pittsburgh, July 30-4.
Evans, May—Valley, Syracuse, N. Y., July 30-4.
Evans, Paul—White City, Sheboygan, Wis., June 4-July 31.
Everhart—Folies Marigny, Paris, Fr., 1-Sept. 30.
Everitt, Blanche—Grand, Pittsburgh, July 30-4.
Evers, George—Park, Pueblo, Col., July 6-4.
Exposition Four—Keith's, N. Y., July 30-4.
Fadettes, The—Keith's, Boston, June 4-Sept. 1.
Fagan and Byron—Proctor's 23d St., July 30-4.
Farrell, Cliff—Eldredge Park, Elmira, N. Y., July 30-4.
Farrell-Taylor Trio—Proctor's 23d St., July 30-4, Proctor's, Newark, N. J., 6-11.
Fay, Cooley and Fay—Chester Park, Cinti., July 29-4.
Fernande-May Trio—Ingersoll Park, Des Moines, Ia., July 30-4.
Ferguson and Mack—Tivoli, Dublin, Ire., July 30-4.
Ferrari's Dogs and Monkeys—Brighton Beach, N. Y.—indefinite.
Ferris, Wiley Trio—Bijou, Oshkosh, Wis., July 30-2, Bijou, Appleton, Wis., 3-5.
Fields, Will H.—Idora Park, Youngstown, O., July 29-5, Collins' Garden, Columbus, O., 6-12.
Fields and Hanson—Hillside Park, Belleville, N. J., July 30-11.
Fisher and Johnson—Star, Aurora, Ill., July 30-4.
FISHER, MR. AND MRS. PERKINS—Proctor's 23d St., July 30-4, Proctor's, Newark, N. J., 6-11.
Flamaturgists, The—New York Theatre Roof, July 30-4.
Flood Sisters—White City, Syracuse, N. Y., July 30-4.
Flynn, Earl—Electric Park, Kansas City, Mo., July 29-4.
Ford and Bowen—Gwynn Oak Park, Balto., July 30-4.
Fords, Four—Hammerstein's Roof, N. Y., July 30-4.
Foster and Dog—Lakeside Casino, Akron, O., July 29-4.
Foster and Foster—Olympic, Chgo., July 30-4.
Fox and Gray—North Beach, N. Y., July 30-4.
Fox and Hughes—Casino, Salt Lake City, U., July 29-4.
Francellas—Forest Park, Kansas City, Mo., July 30-4.
Franciscos, Two—Forest Park, Little Rock, Ark., July 29-4.
Frederic—Keith's, Phila., July 30-4.
Frederick Brothers and Burns—Park, Bayonne, N. J., July 30-4.
French, Henri—Music Hall, Brighton Beach, July 30-4.
Frey, Henry—Atlantic Garden, N. Y., July 30-4.
Frey Trio—White City, Chgo., July 30-4.
Gadieux—Farm, Toledo, July 29-4.
Gagnoux—Freebody Park, Newport, R. I., July 30-4.
Gardner Children—Britannia, Ottawa, Ont., 6-11.
Gardner, Jack—Proctor's 23d St., 6-11.
Gardner and Stoddard—Greenlawn, L. I., July 30-25.
Garnlee's Ponies—Inman's, Coney Island, July 30-4.
Garson, Marion—Proctor's 23d St., July 30-4, Proctor's, Albany, N. Y., 6-11.
Gassman, Josephine—Temple, Detroit, July 30-4.
Gates and Nelson—Keith's, Boston, July 30-4.
Gavin, Platt and Peaches—Proctor's, Albany, N. Y., July 30-4, Lake Nipmuc, Uxbridge, Mass., 6-11.
Gaylor and Graff—Roton Point, S. Norwalk, Conn., July 30-4.
Gaylord, Bonnie—Orph., Los Angeles, July 23-4.
Gebest, Gertrude—Keith's, Cleveland, July 30-4.
George and Harrington—Munroe Park, Toronto, July 30-4.
Gilbert, John D.—Keith's, Phila., July 30-4.
Gillen, Tom—Electric Park, Albany, N. Y., July 30-4.
Gillihan and Perry—Ramona Park, Grand Rapids, Mich., July 29-4.
GILROY, HAYNES AND MONTGOMERY—Orph., Los Angeles, July 23-4, Pickwick, San Diego, Cal., 6-11.
Gilson, Lottie—Metropolis Roof, N. Y., July 30-4.
Girard and Gardner—Grand, Pittsburgh, July 30-4, Keith's, Cleveland, 6-11.
Glincerettis, The—Luna Park, Coney Island, July 30-4.
Goldin's Russians—Louisville, July 30-4.
Goldsmith and Hoppe—Steeplechase Pier, Atlantic City, N. J., July 30-4, Hong Lake, Woonsocket, R. I., 6-11.
Gordon, Marie—Music Hall, Brighton Beach, July 30-4.
Gottlob, Mr. and Mrs.—People's, Excelsior Springs, Mo., July 22-4, Lyric Park, Joplin, Mo., 5-11.
Gray's Marionettes—Casino, Hampton Beach, N. H., July 30-4.
Griff Brothers—Chester Park, Cinti., July 30-4.
Griffin, Pete—Hillside Park, Newark, N. J., July 30-4.
Haines, Lola—Wonderland, Revere Beach, Boston, July 23-4.
Hamilton and Wiley—Empire, Springfield, Ill., July 30-4.
Hampton's Circus—Electric Park, Newark, N. J., July 30-4.
Hanson and James—Atlantic Garden, N. Y., July 30-4.
Harbach and Harris—Park, Lawrence, Mass., July 30-4.
Harcourt, Frank—Crescent, Revere Beach, Mass., July 30-4.
Harrington, Dan J.—Lakeside, Canton, O., July 29-4, Four Mile Creek, Erie, Pa., 6-11.
Harvey and De Vora—Orph., Seattle, Wash., July 29-4, Grand, Portland, Ore., 6-11.
Hast and Lennie—Newport, R. I., July 30-4.
Hawkins, Lew—Forest Park, St. Louis, July 29-4.
Hayes, Edward C.—Coney Island, Cinti., July 29-4.
Hayman and Franklin—Pavilion, New Castle, Eng., July 29-4, Tivoli, Leeds, Eng., 6-11, Hippodrome, Birmingham, Eng., 13-18.
Hayward, Conroy and Hayward—Lakeside Park, Dayton, O., July 29-4, Maj., Chgo., 6-11.
Hazard, John—Proctor's, Newark, N. J., July 30-4.
Hearn, Tom—Hammerstein's Roof, N. Y., June 18-Aug. 4.
Heins, Billy—Glen Haven, Rochester, N. Y., July 30-4.
HELENA, EDITH—Electric Park, Balto., July 30-4.
Henry and Francis—Keith's, Boston, July 30-4.

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Henry, Young and Conlin—Shellpot Park, Wilmington, Del., July 30-4.
Herbert and Willing—Lagoon, Cinti., July 30-4.
Herbert's Dogs—Music Hall, Brighton Beach, July 30-4.
Hickman Brothers—Chutes, 'Frisco, July 29-11.
Hill, Will—Paragon Park, Boston—indefinite.
Hill, Murry K.—Proctor's, Albany, N. Y., July 30-4.
Hinman, Sidney—Washington Park, Michigan City, Ind., July 29-4.
Hitchcock and West—White City, Chgo., July 30-4.
Hoffman, Lew—Tumbling Dam Park, Bridgeton, N. J., July 30-4.
Hogan, Ernest—Victoria Roof, N. Y., July 30-4.
Holcombe and Curtis—Woonsocket, R. I., July 30-4, Rockaway Beach, N. Y., 6-11.
Hoops, Grace—Forest Park, Kansas City, Mo., July 29-4.
Howard Brothers—Empire, Liverpool, Eng., July 30-4, Empire, Bradford, Eng., 6-11, Empire, Birmingham, Eng., 13-18.
Howard and Howard—Proctor's 23d St., July 30-4.
Howley and Nelson—Lexington Park, Boston, July 30-4.
Huno—Inman's, Coney Island, July 30-4.
Hyde, Bob and Bertha—Steeplechase Park, Bridgeport, Conn., July 30-4.
Ingram and Cronin—Hollywood Park, Balto., July 23-4.
Innes and Ryan—Lake Michigan Park, Muskegon, Mich., July 30-4.
Italian Trio—Henderson's, Coney Island, July 23-4.
Jack, Mr. and Mrs. Bert M.—Farm, Toledo, July 29-4.
Jackson and Hoon—Norumbega Park, Boston, July 30-4.
Jacob's Dogs—Henderson's, Coney Island, July 23-4.
Jacobs and Van Tyle—Electric Park, Newark, N. J., July 30-4.
James and Davis—Spring Lake Park, Trenton, N. J., July 30-4.
Jansen—Avon Park, Youngstown, O., July 29-4.
Jennings and Renfrew—Idora Park, Youngstown, O., July 29-4.
Jerome, Fremont and Jerome—Glen Haven, Rochester, N. Y., July 30-4.
Jewell's Manikins—White City, Chgo.—indefinite.
Johnson, Billy—Calhoun Park, Pittsburgh, July 30-4.
Johnson, Carroll—Shea's, Buffalo, July 30-4.
Johnstone—Luna Park, Pittsburgh, July 30-4.
JOHNSTONS, THE MUSICAL—Alhambra, London, Eng., July 2-Sept. 8.
Jones and Hite—Keith's, Phila., July 30-4.
Jones and Sutton—Waldameer Park, Erie, Pa., July 30-4.
Jordan and Harvey—Keith's, Boston, July 30-4.
Jundts, Les—Pastor's, N. Y., July 30-4.
Juniper and Hayes—Riverton Park, Portland, Me., July 30-4.
Kane, Leonard—Henderson's, Coney Island, July 30-4.
Karabanza Japs—Eden Musee, N. Y.—indefinite.
Karno, Fred—Proctor's 23d St., N. Y., 6-11.
Kates Brothers—White City, Milwaukee, July 30-4.
Keatons, Three—Coliseum, Cleveland, July 30-4.
Keeley Sisters—Family, Lafayette, Ind., July 30-4.
Keife, Zena—Keith's, Prov., R. I., July 23-Aug. 25.
Keifer and Klein—Walbridge, Toledo, July 29-4.
Keley, Mr. and Mrs. Alfred—Maj., Chgo., 6-11.
Kelly, Dan and Bessie—Olympic, Chgo., July 30-4.
Kelly and Kent—Orph., 'Frisco, July 22-4, Orph., Los Angeles, 6-18.

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Kelly, Norah—Pastor's, N. Y., July 30-4.
Kenton, Dorothy—Temple, Detroit, July 29-4, Olentangy Park, Columbus, O., 5-11.
Kittie Trio—Oakwood Park, Pittsburgh, July 30-4.
Kiss-Nova—Coney Island, Cintl., July 30-4.
King and Strange—Gwynn Oak Park, Balto., July 30-4.
Kita Band Troupe—Keith's, N. Y., July 30-4.
Kitafuka Troupe—Valley, Syracuse, N. Y., July 30-4.
Klein and Klein—Lakeside Park, Dayton, O., July 29-4.
Klein, Ott Brothers and Nicholson—New York Theatre Roof, July 23-4.
Kleist, Paul—East End, Memphis, Tenn., July 29-4, Park, Rockford, Ill., 6-11.
Kohler and Marion—Casino, Ontario Beach, Charlotte, N. Y., July 23-4.
Koppe and Koppe—Park, Meriden, Conn., July 30-4, Lake Compounce, Southington, Conn., 6-11.
Kriesel's Animals—Park, Rochester, N. Y., July 30-4.
La Adella—Wenona Beach, Bay City, Mich., July 29-4, Riverside Park, Saginaw, Mich., 5-11.
La Belle Trio—Pastor's, N. Y., July 30-4.
La Belle Blanche—Paragon Park, Boston, July 30-4.
La Clair and West—Shadyside Park, Balto., July 30-4.
La Clear and Bowen—Wonderland Park, Revere Beach, Boston—indefinite.
La Toll Brothers—Casino, Kalamazoo, Mich., July 30-4.
La Reg, Jas.—Grand, Pittsburgh, July 30-4.
La Sella Troupe—Atlantic Garden, N. Y., July 30-4.
La Tour, Irene—Electric Park, Albany, N. Y., July 30-4.
La Valls, The—White City, Syracuse, N. Y., July 30-4.
La Zar and La Zar—Forest Park, Kansas City, Mo., July 30-4.
La Zelle, Edward—Casino, Kalamazoo, Mich., July 29-4, Maj., Chgo., 6-11.
Labell, William—Ontario Beach, Rochester, N. Y., July 30-4.
Lancaster, Tom—Casino, Rye Beach, N. Y., July 30-4.
Langdon, Hardie—Dreamland Park, Decatur, Ill., July 30-4.
Langdons, The—Crystal, Elwood, Ind., July 30-4.
Laredo and Blake—Park, Bayonne, N. J., July 30-4.
Lavallees, The—Bijou, West Superior, Wis., July 29-4.
Le Dent—Temple, Detroit, July 30-4, Shea's, Buffalo, 6-11.
Le Pages, The—Pastor's, N. Y., July 30-4.
Le Roi—Grand, Pittsburgh, July 30-4.
Le Roy, Marie—Eldredge Park, Elmira, N. Y., July 30-4.
Ledegar, Charles—Forest Park, Kansas City, Mo., July 30-4.
Leighton, Three—Maj., Chgo., July 30-4.
Lennox, Fred—Shea's, Buffalo, July 30-4.
Leonard, Gus—Mannion's Park, St. Louis, July 30-4.
Leslie, Bert—Maj., Chgo., 6-11.
Leroy and Woodford—Grand, Pittsburgh, July 30-4.
Lester Trio—Ontario Beach, Rochester, N. Y., July 30-4.
Levy, Mrs. Jules—Electric Park, Parsons, Kan., July 29-4.
Lewis and Barr—Orph., Chillicothe, O., July 30-4.
Lewis, Dave—Olympic, Chgo., July 29-4.
Lewis, Georgia Charters—Maj., Chgo., July 30-4.
Libbey and Trayer—Oakwood Park, Pittsburgh, July 30-4.
Linsay's Monkeys—White City, Chgo., July 2-4.
Littlefield, Charles—Grand, Pittsburgh, July 30-4.
Leever, Vivian—Shea's, Buffalo, 6-11.
Lombard, Preston—Woodside Park, Phila., Pa.—indefinite.
Louie, Mme.—Luna Park, Coney Island—indefinite.
Lucas, Jimmie—Sans Souci, Chgo., July 30-4.
Luce and Luce—Star, Hannibal, Mo., July 29-4.
Lucier and Lucier—Forest Park, St. Louis, July 29-4.
Lukens, Four—Manhattan Beach, L. I., July 30-4, Bohmer Park, Montreal, 6-18.
Lucy and Lucier—Wenona Beach, Bay City, Mich., July 30-4.
McBobbie, Will—Maj., Chgo., July 30-4.
McCarthy, Myles—Robinson Park, Ft. Wayne, Ind.—indefinite.
McCree, Junie—Maj., Chgo., July 30-4.
McCue and Cahill—Forest Park, St. Louis, July 29-4.
McCullough, Carl—Olympic, Chgo., July 30-4.
McCune and Grant—Cedar Point, Sandusky, O., July 30-4.
McGrath Brothers—Valley, Syracuse, N. Y., July 30-4.
McGuire, Johnnie—Paragon Park, Boston, July 16-4.
McKinnon and Reed—Bijou, Kalamazoo, Mich., July 30-4.
McWaters and Tyson—Chutes, Prince, July 22-4, Orph., Los Angeles, 6-18.
Macart's Dogs and Monkeys—Orph., Los Angeles, July 22-4.
Macarte Sisters—Lexington Park, Boston, July 30-4.
Machnow—Hammerstein's Roof, N. Y., June 25-Aug. 4.
Mack and Dugal—Pastor's, N. Y., July 30-4.
Mack, John and Carrie—Orph., Mansfield, O., July 30-4.
Mack, Tom—Lagoon, Cintl., July 30-4.
Macks, Two—Young's Pier, Atlantic City, N. J., July 30-4.
Madcaps, Three—Keith's, Phila., July 30-4.
Magnani Family—Orrin Brothers, Mexico—indefinite.
Maitland, Madge—Atlantic Garden, N. Y., July 30-4.
Malverne and Thomas—Keith's, N. Y., July 30-4.
Mayco Twins—Chutes, Prince, July 22-4.
Marion and Deane—Keith's, Boston, July 30-4.
Markey and Moran—Proctor's, Newark, N. J., July 30-4.
Marshall and Lorraine—Keith's, Cleveland, July 30-4.
Martini and Millian—Olympic, Chgo., July 30-4.
Martinette and Sylvester—Robinson Park, Ft. Wayne, Ind., July 30-4.
Massey and Kramer—Godfroy's, Grand Rapids, Mich., July 29-4.
Mathieu—Godfroy's, Grand Rapids, Mich., July 29-4.
Mays and Hunter—Maj., Chgo., July 30-4.
Meier and Mora—South Africa, April 1-Aug. 15.
Melnotte-La Nole Trio—Temple, Detroit, July 30-4.
Melvins, Four—Henderson's, Coney Island, July 23-4.
MEREDITH SISTERS—Music Hall, Brighton Beach, July 30-4.
Metropolitan Opera Trio—Proctor's, Newark, N. J., July 30-4.
Mettler, Lew—Tivoli, Cape Town, South Africa—indefinite.
Middleton, Gladys—Cripple Creek, Col.—indefinite.
Millard Brothers—Fairview Park, Dayton, O., July 30-4.
Millard, Laura—Grand, Pittsburgh, July 30-4.
Miller and Kresko—Henderson's, Coney Island, July 30-4.
Millman Trio—Olympia, Paris, Fr., Sept. 17-28.
Mills and Morris—Ponce de Leon, Atlanta, Ga., July 30-4.
Mitchell and Cain—Coliseum, Cleveland, July 30-4.
Mitchells, The—Farm, Toledo, July 29-4.
Milton, Mr. and Mrs. G. W.—Star, Atlanta, Ga., July 30-4.
Montague's Cockatoos—Young's Pier, Atlantic City, N. J.—indefinite.
Mooney and Holbein—Palace, London, Eng., July 23-Aug. 31.
Moore, Tom—Electric Park, Newark, N. J., July 30-4.
Morelli, Mme.—Luna Park, Coney Island—indefinite.
Morse, Ben—Luna Park, Pittsburgh, July 30-4.
Mortons, Four—Morrison's, Rockaway Beach, July 30-4.
MOTOGIRL, LA—Richards' Tour, Australia, Aug. 1-March 31.
Musketeers, Three—Inman's, Coney Island, July 30-4.
Myers and Ross—Keith's, Boston, July 30-4.
Myrle, Sun—Chester Park, Cintl., July 29-4.
Nellson, May—Hanlan's Point, Toronto, July 30-4.
Nelson Family—White City, Chgo., July 30-4.
Neola—Olympic, Chgo., July 30-4.
Newell and Niblo—Empire, Johannesburg, S. A., Aug 27-Oct. 8, Tivoli, Cape Town, S. A., 8-Nov. 10.
Niblo and Reilly—Inman's, Coney Island, July 30-4.
North, Bobby—Los Angeles, Cal., July 2-Aug. 4.
Nowlin, Dave—Keith's, Cleveland, 6-11.
Nugent, J. C.—Keith's, Cleveland, July 30-4.
Nye, Ned—Atlantic City, N. J., July 23-4.
O'Day, Ida—Chutes, Prince, July 29-11.
Odell and Kinley—Mannion's Park, St. Louis, July 29-4, Cook's Park, Evansville, Ind., 5-11.
Ogden, Helen—Cedar Point, Sandusky, O., July 30-4.
Olney and Cunningham—White City, Chgo., July 30-4.
O'Meer Sisters—Proctor's, Albany, N. Y., July 30-4.
Omar Sami Singh—White City, Syracuse, N. Y.—indefinite.
Oriole Quintet—Lagoon, Cintl., July 30-4.
Osborne, Merl—Keith's, Phila., July 30-4.
Ouava—Brittania Park, Ottawa, July 30-4.
Parry, Charlotte—Morrison's, Rockaway Beach, July 30-4.
Patty Brothers—Ramona Park, Grand Rapids, Mich., July 29-4.
Paull and Wells—Metropolis Roof, N. Y., July 30-4.
Pelot, Fred and Annie—Island Park, Auburn, N. Y., July 29-4, Steeplechase Pier, Atlantic City, N. J., 6-11.
Perry Sisters—Henderson's, Coney Island, July 30-4.
Persoff, Camille—Rocky Springs Park, E. Liverpool, O., July 29-4.
Peters, Phil and Nettie—Empire, Johannesburg, S. A., July 16-Aug. 28, Empire, Cape Town, S. A., 27-Sept. 8.
Phillips, F. R.—Keith's, Phila., July 30-4.
Phillips, Al.—Proctor's, Albany, N. Y., July 30-4.
Phillips, Leonard—Star, Muncie, Ind.—indefinite.
Piccolo Midgets—Hammerstein's Roof, N. Y., July 16-4.
Pierce and Maiuse—Empire, Sheffield, Eng., July 30-4, Palace, Hull, Eng., 6-11, Empire, Leeds, Eng., 13-18.
Pierce and Opp—Sewell's Point Pavilion, Cape May, N. J., July 30-4, Lincoln Park, New Bedford, Mass., 6-11.
Pinard and White—Guvernator's, Atlantic City, N. J., July 30-4.
Pluck and Luck—Star, Monessen, Pa., July 30-4.
Polk, Collins and Carmen Sisters—Henderson's, Coney Island, July 30-4.
Pongo and Leon—Music Hall, Brighton Beach, July 30-4.
Potts and Harte—Walbridge, Toledo, July 29-4.
Prince Arthur—Hammerstein's Roof, N. Y., July 9-4.
Pulley's Graduates—Lakeview Park, Middletown, Conn., July 30-4.
Quigg, Mackey and Nickerson—Rocky Springs, E. Liverpool, O., July 30-4.
Radford and Valentine—Cape Town, Johannesburg, S. A., July 16-Aug. 31.
Rae and Benedetto—Paragon Park, Boston, July 22-4.
Raffin's Monkeys—Hammerstein's Roof, N. Y., July 22-4.
Rain-Dears—New York Theatre Roof—indefinite.
Ralston, Bobby—Casino, Rye Beach, N. Y., July 30-4.
Rappo Sisters—Keith's, Boston, July 30-4.
Ravenscroft, Charlotte—Fontaine Perry, Louisville, 6-11.
Raymond and Caverly—Morrison's, Rockaway Beach, July 30-4.
Reilly, John—South Beach, N. Y., July 30-4.
Rennler and Gaudier—Electric Park, Newark, N. J., July 30-4.
Reno, George R.—Keith's, Boston, July 30-4.
Reno, Will and May—Rocky Point, Prov., R. I., July 30-4.
Renos, The—Spring Lake Park, Trenton, N. J., July 30-4.
Rey's Pigs—Luna Park, Coney Island—indefinite.
Rialto Quartette—Olympic, Chgo., July 30-4, Maj., Chgo., 6-11.
Rianos, Four—Grand, Pittsburgh, July 30-4.
Rice, Fanny—Forest Park, Kansas City, Mo., July 29-4, Forest Park, St. Louis, 6-11.
Rice and Prevost—Hammerstein's Roof, N. Y., June 4-Aug. 4.
Rich, Jack and Bertha—Four Mile Creek, Erie, Pa., July 30-4, Fairview, Dayton, O., 6-11.
Richardson, Lavender—Crystal Park, St. Joseph, Mo., 5-18.
Ritter and Foster—Park, Bayonne, N. J., July 30-4.
Rosttino and Stevens—Lincoln Park, New Bedford, Mass., July 30-4.
Robin—Glen Haven, Rochester, N. Y., July 30-4.
Robinson and Grant—Electric Park, Albany, N. Y., July 30-4.
Robyns, Mr. and Mrs.—Bijou, Duluth, July 30-4, Bijou, Winnipeg, Man., 6-11.
Rock and McArty—Olympic, Chgo., July 30-4.
Ronay Sisters—Grand, Pittsburgh, July 30-4.
Rosaire and Doretto—Grand, Pittsburgh, July 30-4.
Rosaires, The—Lake Michigan Park, Muskegon, Mich., 5-11.
Roses, Three—Pastor's, N. Y., July 30-4.
Royer, Mr. and Mrs. Archie—Farm, Toledo, July 29-4.
Roussell—Lyric Park, Joplin, Mo., July 29-4.
Russell and Davis—Walbridge, Toledo, July 29-4.
SABEL, JOSEPHINE—La Scala, Paris, Fr., Sept. 2—indefinite.
Sailor and Barbaretto—Maj., Chgo., 6-11.
Salerno—New York Theatre Roof—indefinite.
Santell—Bastrop, La., July 30-4.
Santoro and Marlow—Idora Park, Youngstown, O., July 30-4, Star, Monessen, Pa., 6-11.
Saona, Herr—Keith's, Phila., July 30-4.
Sato, O. K.—Moss Tour, England, July 22-Oct. 30.
Saunders, Chalk—Keith's, Boston, July 30-4.
Schubert Quartette—Keith's, Cleveland, July 30-4.
Sears—Ramona Park, Grand Rapids, Mich.—indefinite.
Selbini, Lalla—Hammerstein's Roof, N. Y., June 11-Aug. 4.
Selbini and Grovini—Keith's, Phila., July 30-4.
Semon, Chas. F.—Idlewood Park, Richmond, Va., July 29-4.
Seymour and Hill—Proctor's, Newark, N. J., July 30-4.
Seymour's Dogs—Pastor's, N. Y., July 30-4.
Sharp Bros.—Hammerstein's Roof, N. Y., June 25-Aug. 4.
Sibbon Bros—Park, Camden, N. J., July 30-4.
Silvern and Emerie—Electric Park, Albany, N. Y., July 30-4.
Simpsons, Musical—Woolworth's Roof, Lancaster, Pa., July 30-4, Young's Pier, Atlantic City, N. J., 6-11.
Sloan, Blanche—East End, Memphis, Tenn., July 29-4.
Smith, Peter J.—White City, Chgo., July 29-4.
Spissell Brothers and Mack—Sheedy's, Newport, R. I., July 30-4.
Sprengler Sisters—Olympic, Chgo., July 30-4.
Stahl, Rose—Palace, London, Eng.—indefinite.
Stanley and Le Roy—Crystal, Frankfort, Ind., July 30-4.
Steely, Doty and Coe—Grand, Pittsburgh, July 30-4.
Stein-Eretto Trio—Olympic, Chgo., July 30-4.
Steinert and Thomas—Rockaway Beach, N. Y., July 30-4.
Stevens, Edwin—Music Hall, Brighton Beach, July 30-4.
Stevens, Rose—Park, Bayonne, N. J., July 30-4.
St. John and La Pevre—Lakeside Park, Akron, O., July 30-4, Four Mile Creek, Erie, Pa., 6-11.
St. Leon and M'Cluskie—Denver, Col., July 22-4.
Stine and Evans—Valley, Syracuse, N. Y., July 30-4.
Stinson and Merton—Keith's, Boston, July 30-4.
St. Onge Brothers—Temple, Detroit, July 30-4.
Stuart and Keeley Sisters—Olympic, Chgo., July 30-4.
Stutzman and Crawford—Guvernator's, Atlantic City, N. J., July 23-4.
Suchow, Jr. Gus—Park, Bayonne, N. J., July 30-4.
Sunny South—Paragon Park, Nantasket, Boston—indefinite.
Swan and Bambard—Proctor's, Albany, N. Y., July 30-4.
Swan, Olive—Hillside Park, Newark, N. J.—indefinite.
Swickards, The—Waldemere Park, Erie, Pa., July 30-4.
Sylvester, Jones, Pringle and Morrell—New York Theatre Roof—indefinite.
Tasmanian Troupe—Havana, Cuba—indefinite.
Thomas and Payne—Inman's, Coney Island, July 30-4.
Thorne, Mr. and Mrs. Harry—Tumbling Run Park, Pottsville, Pa., 6-11.
Trask and Howard—Glen Haven, Rochester, N. Y., July 30-4.
Troubadours, Three—Ramona Park, Grand Rapids, Mich., July 29-4, Casino, Kalamazoo, Mich., 6-11.
Trueman, Wallace—Keith's, N. Y., July 30-4.
Tulsa—Walbridge, Toledo, July 29-4.
Tuscanno Brothers—Inman's, Coney Island, July 30-4.
Valadons, The—Park, Attleboro, Mass., July 30-4, Monmouth, Revere Beach, Boston, 6-11.
Vallecita's Animals—Farm, Toledo, July 30-4.
Van, Billy—Chutes, Prince, July 30-18.
Van, Charles and Fannie—Metropolis Roof, N. Y., July 30-4.
Van Cleve, Pete—Henderson's, Coney Island, July 30-4.
Van Gofre and Cotrelly—Walbridge, Toledo, July 29-4.
Vance, Clarice—Music Hall, Brighton Beach, 6-11.
Vernon and Verner—Lagoon, Cintl., July 29-4.
Veston, Haldee—Sans Souci, Chgo., July 30-4.
Vincent, Frank R.—Lagoon, Cintl., July 29-4.
Waldorf and Mendez—Sans Souci, Chgo., July 30-4.
Waller and Magill—Fountain Ferry, Gt. Barrington, Mass., July 30-4, Lake Pontoosuc, Pittsfield, Mass., 6-11.
Waltone and William—Fontaine Ferry, Louisville, 6-13.
Wainwright, Marie—Temple, Detroit, July 30-4.
Washer Brothers—Park, Moberly, Mo., July 30-4, Park, Hannibal, Mo., 6-11.
Watson's Farmyard Circus—Maj., Chgo., July 30-4.
Webb and Connelly—Island Park, Auburn, N. Y., July 30-4, Valley, Syracuse, N. Y., 6-11.
West, John A.—Olympic, Chgo., July 30-4.
Westcott, Eva—Spring Grove Park, O., July 29-4, Lakeside Park, Akron, O., 6-11.
Weston, Al.—Maj., Chgo., July 30-4.
Whipple, Waldo—Lakewood Park, Skowhegan, Me., July 30-4.
White, Lee—Henderson's, Coney Island, July 30-4.
White, Ruth—Maj., Chgo., July 30-4.
White and Simmons—Pastor's, N. Y., July 30-4.
Whitelaw, Arthur—Valley, Syracuse, N. Y., July 30-4.
Wiggin, Bert—Luna Park, Pittsburgh, July 30-4.
WILDER, MARSHALL P.—Keith's, N. Y., July 30-4.
Williams and Mayer—White City, Chgo., July 30-4.
Williams and Melborn—Wonderland Park, Danville, Ill., July 29-4, Lakeview Park, Terre Haute, Ind., 6-11.
Williams and Walker Glee Club—Keith's, Phila., July 30-4.
Williams Trio—Park, Attleboro, Mass., July 30-4.
Wilson, Jack—Electric Park, Balto., July 30-4.
Wilson Brothers—Sans Souci, Chgo., July 30-4.
Witt's Six Sophomores and A Freshman—Shea's, Buffalo, July 30-4.
Wixon and Eaton—Guvernator's, Atlantic City, N. J., July 22-4.
Wood, Francis—Pastor's, N. Y., July 30-4.
Woodford and Marlboro—Orph., Chillicothe, O., July 30-4.
Wordette, Estelle—Keith's, N. Y., July 30-4, Keith's, Boston, 6-11.
WORLD, JOHN W., AND MINDELL KINGSTON—Forest Park, Kansas City, Mo., July 29-4, Ingersoll Park, Des Moines, Ia., 6-11.
Yeoman, George—Novelty, Vallejo, Cal., July 30-4, Novelty, Stockton, Cal., 5-11.
Young America Quintette—Metropolis Roof, N. Y., July 30-4.
Youngman, George—Novelty, Vallejo, Cal., July 30-4.
Young Buffalo—Casino, Rye Beach, N. Y., July 30-4.
Young and De Voie—Electric Park, Balto., July 30-4, Keith's, Phila., 6-11.
Young and La Bell—Hillside Park, Newark, N. J., July 30-4.
ZANCIGS, THE MYSTERIOUS—Electric Park, Montgomery, Ala., July 30-4.
Zarrow Troupe—Coliseum, Cleveland, July 30-4.
ZAZELL AND VERNON—Keith's, N. Y., July 30-4.
Zeno, Jordan and Zeno—Fillis, Cape Town, S. A.—indefinite.
Zingarella—Carnival, Erie, Pa., July 30-4.
Zinka and King—Chutes, Prince, July 23-4.
Zouboulakis—Crystal, St. Joseph, Mo., July 30-4.

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IN OTHER CITIES.

(Received too late for classification.)

NEWARK.

One of the largest Monday night audiences assembled at Olympic Park July 23, and among those present were many prominent citizens, including former Governor Murphy and a party of friends. The charm in the old opera, Maritana, was as well liked, with its long familiar airs, that all the principal numbers were encored again and again, the demand for repetitions prolonging the performance until nearly 11.30 o'clock. In the garb of the Spanish gypsy Miss Moore presented a very engaging appearance, and her singing of "The Harp in the Air" was a delightful feature of the performance. It was expected by those who witnessed her performance in the title-role of Boccaccio that Miss Bradford would be an attractive Lazarillo, owing to the fact that her physique enables her to assume boyish roles so pleasingly. As the role was written for a contralto some doubt was felt, however, as to her ability to do full justice to its musical requirements. She met them so satisfactorily that she advanced herself far in the esteem of those familiar with her vocal resources only through her work in Suppe's operetta, and earned the applause that an admirable effort merits. In Don Jose's principal solo, "In Happy Moments," Mr. Vaughn sang so pleasingly as to increase the growing admiration felt for him as a tasteful singer, gifted with a musical baritone that is heard to much better advantage in romantic opera than in rollicking operetta. In the role of King Charles Mr. Lott, whose forte is broad comedy, discreetly restrained his propensity to funmaking, while acceptably depicting the character assumed. The management will present a double bill, including Pinafore and Cavalleria Rusticana, 30-4.

Blaney's will open 6 with The Gambler of the West.

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OHIO.—MINERAL CITY.

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MERRITT, GRACE

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REFLECTIONS

Frances Ring arrived in New York on July 24, and last week began rehearsals of The Man and the Angel.

Lew Fields will open the Herald Square Theatre on Sept. 1 with a musical satire dealing with the efforts of rich Americans to get into English society. At present the piece is called Around the Town, but the name will probably be changed before the opening.

Mario Majeroni, a nephew of Madame Ristori, has been engaged for The Prince of India. Others in the cast will be William Farnum, Adelaide Keim, Julius McVicar and Boyd Putnam.

Theodore Kremer has returned from Europe after an extended vacation abroad, and last week began directing rehearsals of Bertha, the Sewing Machine Girl.

W. J. Phinney has been engaged for the Woodward Stock company, Kansas City, for next season.

On account of the pressure of business, Edward A. Braden has been compelled to abandon the idea of taking a Summer vacation, and contents himself with taking short cruises on Harry Converse's pretty steam yacht, the *Parthenia*. One of these cruises extended as far as Newport and another as far as Atlantic City.

Last Friday Vincent Serrano came into the city from the Berkshire Hills.

Lillian Corbin, a niece of Gen. Corbin, U. S. A., will make her debut on the professional stage on Aug. 9 at the Academy of Music as Mrs. Ogden, the young society matron, in The Virginian.

Marguerite Gauntier has signed a transferable contract with Henry W. Savage whereby she is to remain in New York the coming season.

Arthur Maitland has just completed a trip of 1,200 miles on his yacht *Swallow II.*, starting from Philadelphia and sailing to New York, then up the Hudson to Albany and through the St. Lawrence to Montreal.

Alfred Moulton, Richard Carle's musical director, has just returned from London with the manuscript of a new opera, The Pet of Paris, book by H. and E. Paulton, music by Alfred Moulton and Jakobowski.

Jessica Arnold (Mrs. Fred Morrison) announces that she will hereafter be known as Jessica D. Arnold, in order to avoid confusion regarding mail matter. Miss Arnold will be a member of E. S. Willard's company next season.

Payton Gibbs arrived last week in New York from San Francisco. His sketch, The Genius, made a success.

Through his American representatives, Sanger and Jordan, J. C. Williamson has bought outright for Australian production W. E. Nankeville's Human Hearts.

D. E. Hanlon is playing the Irish and cockney comedy roles in Lucille La Verne and Daisy Lovering's productions of Dr. Bill and Jane Eyre at Jake Wells's circuit of Summer parks, opening at Lynchburg, Va., on July 30.

J. L. Veronee has engaged Blanche Seymour for Helen Mortimer's latest play, A Man's Broken Promise. She will be featured in the role of Turnips. Miss Seymour was for five consecutive seasons with the Baldwin-Melville Stock company at New Orleans.

Henry P. Nelson, for several years with popular priced melodramas, has forsaken the melodramatic field and signed with the Mittenthal Bros. as principal comedian with their musical comedy, Lovers and Lunatics, in support of Joe Morris.

Montana, the newest melodrama of cowboy life, will play an engagement at Dixon's Third Avenue Theatre, opening Labor Day.

Frank Coombs, the minstrel tenor, is now principal soloist at the Steel Pier, Atlantic City, N. J.

Evelyn Walls has just closed her engagement with Nat C. Goodwin.

Winifred Florence was operated on for appendicitis at the Corey Hill Hospital, Brookline, Mass., on July 19. She is recovering rapidly and expects to be in New York in about two weeks.

Chauncey Olcott and his company yesterday began rehearsals of Theodore Burt Sayre's new drama, Eileen Asthore. The first performance will be given in Saratoga, and the regular season will open at Duluth on Aug. 23.

May Naudain has been engaged to replace Clara Belle Jerome in the cast of The Little Cherub. Miss Jerome is at her home on account of serious injury to her knee.

The Shuberts will have 1,200 chorus girls under their management next season. This is said to be the largest number that was ever on the payroll of one manager.

The Maid and the Mummy will open at Kingston, N. Y., on Aug. 8.

Loudon G. Carlton returned from Europe on the *Baltic* last Thursday.

Andrew F. Boehler and Fanny Joynes, both of The Tenderfoot company last season, were married at Des Moines, Iowa, on July 25.

Henry J. Hatfield, who was the messenger in Charles Hawtrey's production of The Message from Mars, will play the king with Viola Allen in Cymbeline next season.

Herbert Standing has been engaged to support Lillian Russell in her new play next season.

William H. Crane will open his season in The Price of Money at the Garrick Theatre on Aug. 29, instead of at the Savoy. The latter house will open on Sept. 3 with Rose Stahl in The Chorus Lady.

After spending several months camping among the lakes of Minnesota, Juno Barrett has accepted an engagement with the Ferris Comedians for leads. The company opens in Wisconsin this week.

Hap Ward opens his second season as a separate star at the Globe Theatre, Boston, on Sept. 3, his vehicle being a new musical skit, Not Yet, but Soon. In this new offering Mr. Ward returns to the style of entertainment that made the fun in A Pair of Pinks and The Floor Walkers so popular.

Hilda Thomas and Lou Hall will open their season in The Show Girl on Sept. 18.

Harry Beresford will open his tour on Sept. 8 in Pennsylvania. He will continue in The Woman Hater, which proved most successful the past season. The supporting company includes many of those who have been with Mr. Beresford the past five years.

The first four weeks of John Griffiths's tour the coming season in Richard III will be confined to the Canadian cities. E. P. Phillips will as usual travel with the company as manager, with A. Renwick Sanders in advance.

Frank Farrington has been engaged for the role of Professor Doolittle in Miss Dolly Dollars.

Edwin A. Stevens is considering a starring tour in a new play that has recently come to his notice.

It is reported that Edna Aug has been engaged for the principal role in a revue which will be produced at the Folies Bergere, Paris, about the middle of December.

Daniel A. Kelly, at one time manager of the Front Street Theatre, Baltimore, is seriously ill at his home on Bay Road and Courtlandt Street, Sheepshead, L. I.

Walter N. Lawrence has engaged Herbert Percy as leading man to support Hilda Spong in Lady Jim, the new three-act comedy which he will produce at Weber's Theatre late in August. Mr. Percy is an English actor, but will be well remembered in this country in connection with William Gillette, Amelia Bingham and Ethel Barrymore. He appeared last with Miss Barrymore as Arthur Brinthorpe in Sunday.

MATTERS OF FACT.

Carleton Macy and Charlotte Dowsing are at liberty for stock or week stand combinations for next season.

Manager Kane, of Kane's Theatre, Renovo, Pa., wants an opening attraction. This house offers excellent bookings to repertoire and one-night stand companies.

Steger Opera House, Bonham, Tex., now under new management, without opposition, is looking for good attractions for this season. Large stage facilities are offered.

Carrie Clark Ward, who has been playing a Summer engagement with the Ferris Stock company at Minneapolis, has become a prime favorite with the audiences at the Metropolitan. Recently when The Sorceress was produced she played Afrida, which in her hands was considered by the press to be the best character study seen in this theatre in many months.

The United States Lithograph Company control the sole rights of The Ragged Hero. The Leander De Cordova Amusement Company has leased this property and control now all rights for the United States and Canada. Any one pirating the play will be prosecuted by the United States Lithograph Company.

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Bertram Miller, whose particular line of business is "heavy," announces his address in another column.

Special opportunity is offered dramatic people wishing to play a stock engagement during August, particularly in the juvenile line, by N. Appell, whose announcement appears elsewhere.

The Elmer Stock company wish to engage repertoire people in all lines.

ARENA.

PORTSMOUTH, N. H.—Barnum and Bailey's Circus 12 delighted big business.

TRAVERSE CITY, MICH.—Cole Brothers' Circus exhibited here 16, pleasing filled tent. Siebel Brothers' Dog and Pony Circus 20; packed tents; pleased.

ST. JOHN, CAN.—Barnum and Bailey's No. 3 car put the finishing touches on the litho. work for the big show and everything points to record business under the big top 20.

M'COOK, NEB.—Forepaugh and Sells Brothers' Circus 14 pleased two large audiences.

BRUNSWICK, ME.—Hargreaves' Circus 13 gave the best parade of any circus that ever appeared here; two excellent performances to large audiences. About 300 from this town attended Barnum and Bailey's Circus at Lewiston 16.

CHAMPAIGN, ILL.—Chief Hale's Fire Fighters 10 drew two large and well pleased audiences.

NELSONVILLE, O.—Gentry Brothers' Shows 18, afternoon and night.

EASTON, PA.—Pawnee Bill's Wild West Show exhibited here 20.

LANCASTER, PA.—Pawnee Bill's Wild West Show will exhibit here Aug. 7.

WESTERLY, R. I.—Colonel Cummins and Walter L. Main's Wild West Show 18 drew fair sized crowds both afternoon and evening; performance only fair; good street parade.

JERSEY CITY, N. J.—Pawnee Bill's Wild West Show drew big crowds 16 in spite of the storm; show good. The co. was at Bayonne 17, when the gale blew down the tents and caused a panic; nobody was injured.

RICHMOND, IND.—Robinson Amusement co. week 23.

SARATOGA SPRINGS, N. Y.—Frank A. Robbin's All Feature Show 17 drew crowds at both performances, afternoon and evening; fine street parade; show full of first-class acts, very cleverly given, and everybody satisfied.

GRAND FORKS, N. D.—Ringling Brothers' Shows exhibited here afternoon and evening 16; good weather; large attendance.

OTTUMWA, IA.—Hagenbeck's Animal Show 11; two performances; good patronage. Wallace Brothers' Circus 28.

YPSILANTI, MICH.—Van Amburgh's Circus 17; good attraction to full tent afternoon; turned them away in the evening.

NEWARK, N. J.—Pawnee Bill's Wild West Show 18 drew two packed tents and pleased.

GALLIPOLIS, O.—Gentry Brothers' Dog and Pony Show 16 to good business against heavy rains. Robinson's Circus Aug. 2.

FALL RIVER, MASS.—Washburn's and D'Alma's Trained Animal Circus 5-7; excellent and interesting performances to good attendance.——Colonel Cummins' and Walter L. Main's Wild West Circus matinee and night 11; a very good street parade attracted a large crowd; performance excellent, to large attendance.

CHICAGO, ILL.—Hagenbeck's Circus, after its big week on the South Side, is on the West Side half of this week, and the rest on the North Side.——Gentry Brothers moved to the South Side this week, their third in Chicago.

PEORIA, ILL.—Hagenbeck's Shows Aug. 2.

HALIFAX, CAN.—Barnum and Bailey's Circus July 23 to 25,000 people. One of the cars jumped the track nine miles from Halifax, and as a result was delayed and only able to give night performance at next stand.

KANKAKEE, ILL.—Carl Hagenbeck's Shows billed to appear July 30. Robinson Carnival co. 11-14.

RICHMOND, IND.—Robinson Amusement co. July 23-28 pleased good crowds.

ASHLAND, WIS.—Gollmar Brothers' Circus July 17; fine business and satisfaction. Norris and Rowe 15.

ST. JOHN, N. B., CAN.—Barnum and Bailey's big top houses 25,000 at the two performances July 20; weather was delightfully cool and the show was first-class in every particular. The show drew 12,000 at one performance in St. John 19, and 10,000 at Moncton 21.

SAULT STE. MARIE, MICH.—Seibel Brothers' Dog and Pony Show July 26.

MUSKEGON, MICH.—Cole Brothers' Circus appeared here July 23 to crowded tents; performance good.

SAGINAW, MICH.—Ringling Brothers' Circus 8.

BLOOMINGTON, ILL.—Hagenbeck's Greater Shows and Ringling's Circus both will be seen at Lake Park in August, the former 3 and the latter 18.

JOHNSTOWN, PA.—The Jones Enormous Shows and Frontier Exhibition played to poor business July 20; the show was poor. A ticket seller, a flirtatious Indian chief and a would-be bad man all came to grief.

CROOKSTON, MINN.—Ringling's Circus July 17 pleased capacity.

MILES CITY, MONT.—Sells-Floto Shows July 16; two good performances to good attendance.

OWOSSO, MICH.—Ringling Brothers' Circus 13.

HARRISBURG, PA.—Pawnee Bill due here 6.

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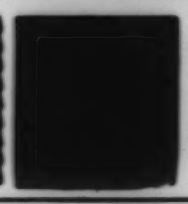

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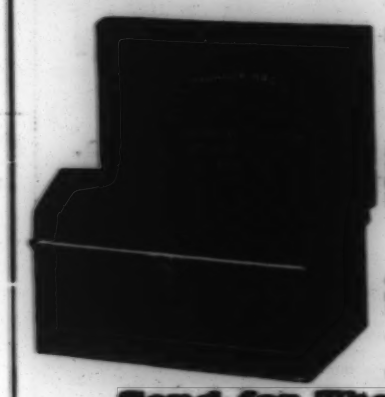

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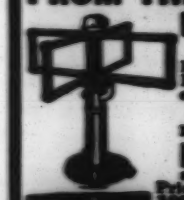

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